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#14

LITTERARHISTORISCHE FORSCHUNGEN.

HERAUSGEGEBEN VON

Dr. JOSEF SCHICK, o. ö. Professor an der Universität München

und

Dr. M. Frh. v. WALDBERG, a. o. Professor an der Universität Heidelberg

XIV. HEFT

The Misfortunes of Arthur

by

Thomas Hughes

and Others

Edited with an Introduction

Notes and Glossary

by

Harvey Carson Grumbine

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o. ö. Professor an der Universität München

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Dr. M. Freiherr v. Waldberg

a. o. Professor an der Universität Heidelberg.

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Preface.

In publishing this edition of "The Misfortunes of Arthur", the editor desires to confess his large debt of gratitude to Prof. Schick, of the University of Munich, and co-editor of the "Litterarhistorische Forschungen", for always lending that sort of help and encouragement without which all human effort is faint and faltering. Not only has his example ever been a spur to lagging energy, but his utterances an inspiration to hard work.

The authorities of the University Library, as well as those of the Royal Library, of Munich, have invariably been ready to proffer their valuable books for the purpose of this work. More particularly, however, is the author indebted to the managers of the library of the British Museum, and, most particularly, to Dr. Richard Garnett, who was Keeper of the Books at the time when the original quarto-text of "The Misfortunes of Arthur" was transcribed, by their generous permission, for the present edition.

Not only as grateful, but as very fortunate, does the editor wish to express himself to the Duke of Devonshire for graciously lending, for collation, his rare and precious copy, which, next to the text in the British Museum, is the only quarto known to be in existence.

London. August, 1900.

I. Importance of the Play.

The first question that is likely to occur to the reader of this edition of "The Misfortunes of Arthur" we may assume to be relative to the importance of the play. "Why", he may ask, "was the 'old stuff' unearthed from the antiquated rubbish of a by-gone age"? He may even supplement and vary his question with the classical exclamation: "This is the silliest stuff that e'er I heard!"[1]) Yet if he has had the patience to plod through the whimsical spelling of the text; to follow the ghost of Gorlois as he "gluttes on revenge" from the opening of the drama to its close; to turn an attentive and forbearing ear to the windy speeches of the "Nuntius", and the sing-song recitations of the "Chorus", he may, perhaps, not throw the book aside, but keeping it, add:[2]) "The best in this kind are but shadows; and the worst are no worse, if imagination amend them."

The fact may be that few will care to concern themselves with our curious play except those who are attracted by the curious and the old, i. e. antiquaries; and those who, for the sake of a clear and correct understanding of the history of the English Drama in particular

[1]) Mids. V. 212.

[2]) Mids. V. 213.

and of English literature in general, spare themselves no pains with dusty book-shelves and forgotten prints, tedious and dry though they be. This second class of readers comprise an honored and useful school. They are our literary historians, who spend their lives in answering just such questions as that of our imaginary reader. They classify and arrange, deduce and generalize: they show the genesis, growth and full flower of a species. If they be naturalists, they may bear the names of Darwin or Agassiz; if they be engaged in the field of comparative literature, they may call themselves Wilhelm Scherer or Stopford Brooke. They build up a system of philosophy in respect to literary phenomena. They help the world to a clearer view and a better appreciation of the sublimities of a Shakspere. They light up the whole field of literature, showing the bearings of its various elements to each other and to a great and epoch-making author. The literary critic, in other words, has come to be a thinker, who, instead of spinning fine phrases in the exposition of his personal likes and dislikes, searches for cause and effect, finding many causes in "silly stuff" and a world of effects in a Hamlet's soliloquy.

The importance of our play, then, lies in the importance of the effects to which it constitutes a cause. It is a link in a chain. The link may have some importance per se; on the other hand, it may derive most of its importance from the chain, or from the very last, or the biggest, link of the chain. In our case we need not hesitate to call our biggest link (or the last one, if we choose to end with the climax) — William Shakspere. Our minor satellite, to vary the metaphor, — our "Misfortunes of Arthur", shines with much reflected light, just as well-nigh the entire mass of pre-Shaksperean dramas derives interest from the final phenomenon to which they lead and point the way.

What has the "Misfortunes of Arthur" contributed to Shakspere? This is a question which, if isolated, it is impossible to answer; in fact, it would seem absurd. What has the class of dramas to which "The Misfortunes of Arthur" belongs, contributed to Shakspere? That is a question which can not only be rationally entertained, but admits of some systematic reply.

To answer it we are obliged to ask still more pointedly: What are the class of dramas of which the present text forms a member?

The Shaksperean type of tragedy is known to have two main sources: 1. The old national drama; 2. the Senecan tragedy. Of these two branches the second is the one which concerns us here.

For the causes which led to the growth of a Senecan tragedy in England we must look to the revival of learning, which found its first impetus in Italy, whence it spread to France and, finally, to the British Isles. First the Italian lyric poetry was transplanted, then the Italian novel. Finally, the men of learning and of the court, wondering much at the popularity of "transcipts from Seneca" (to quote Mr. Symonds) "on the boards of Rome, Florence and Ferrara", invoked the classic Muse again, but this time the sententious goddess of Seneca, the pedantic philosopher-tragedian of Nero's Rome.

The first offspring of this marriage of the classic Muse was the tragedy known by the double title of "Gorboduc" or "Ferrex and Porrex" (1560). It is highly important as being the first tragedy in the English tongue, and, further, as being the first drama to use the now classic form of blank-verse. We have named the new species of English composition of which this is the head, "Copies of Seneca", inasmuch as such a close dependance on their pattern as to warrant the term "copy" has been exhaustively proved, as to sentiment, by a long and

formidable array of parallel passages and even literal translations, in Mr. Cunliffe's book. [1])

The second of this species is "Tancred and Gismunda" (1568), and the third, "The Misfortunes of Arthur" (1587). [2])

A still closer connection is established by inquiring into the nature of the species, and comparing it with that of Seneca's plays. The inquiry shall be made both as to form and subject-matter.

a) As to Form.

Seneca, following the precepts of Horace ("Ars Poetica") and of Varro, [3]), divides his versified orations into five acts, and these, in turn, into scenes. This division was merely arbitrary, having no effect in helping the play or in retarding it. We suspect that Seneca intended his plays to be read and not acted. They are philosophical orations cast in the form of iambics and recited before fashionable audiences of "Roman ladies and gentlemen assembled at each other's gardens, in clubs and in coteries." [4]) So much the satirists of that pedantic, decadent period would lead us to believe. But, without the aid of these hints, we might, from purely internal evidence of the plays themselves, arrive at similar conclusions. These plays (drawing no distinction between pseudo-Senecan and genuine Senecan plays) are: Phaedra, Thyestes, Octavia, Oedipus, Medea, Hercules Oeteus, Troas, Agamemnon, Hercules Furens, Thebais. [5]) They show but few instances, for example, of dramatic action. Almost all the

[1]) The Influence of Seneca on Elizabethan Tragedy. App. II.
[2]) Ibid. p. 21.
[3]) Ibid. p. 32.
[4]) Symonds: Shakspere's Predecessors in the Eng. Drama. p. 219.
[5]) R. Fischer: „Zur Kunstentwicklung der Eng. Tragödie". p. 24.

events and crises, horrible, bloody and revolting though they be — material, we see, that neither Marlowe nor Shakspere disdained to use — occur behind the scenes, [1]) and are left to be narrated in long and inflated speeches, in which all the rhetorical arts of a schoolman are brought into play. Hippolytus, Agamemnon, Creon, Creusa, Hercules, Astyanax, Polyxena and Tantalus — all give up the ghost decently, that is to say, behind the scenes; the ghosts of Laius and Achilles remain in the same polite seclusion, while Hercules Oeteus and Oedipus also refrain from obtruding their personal sufferings upon the vulgar gaze. It must not be forgotten that there appear some notable exceptions to this rule: as when Phaedra and Jocasta commit suicide before the public eye; Medea plunges the knife into her children on the open stage; Hercules indulges in a mad revelry of blood, to which Megaera and her children fall victims in the presence of the audience etc. [2]) In spite of the exceptions, the instances of the lack of visible action are so numerous as to have given rise to the classical rule of the "stage-decencies".

It follows from the observance of the "stage-decencies", and from the general lack of action, that the form of the plays would assume a distinct stamp. The narrative or versified story of past occurrences had to be cast in the form of a long speech recited by the ubiquitous "Nuntius" [3]) with all possible sophistical gravity and rhetorical embellishment. This would naturally take on what Fischer terms an epic tone. [4]) The same author has skilfully invoked the aid of arithmetic in his postulates, and finds

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[1]) Ibid: p. 3.

[2]) R. Fischer: l. c.

[3]) J. A. Symonds: Shakspere's Predecessors in the Eng. Drama. p. 218.

[4]) R. Fischer: l. c., p. 4 seq.

that, on the average, fully one quarter of the entire Senecan play is made up of monologue [1]), or pure declamation.

It is another cast-iron rule of Seneca's not to allow more than three personages to engage in dialogue at once [2]). By actual count it has been shown that out of a total of 104 instances, but 13 have called for the full limit of 3 personages [3]). The dialogue is hence expected to bear a narrative, or, to add a new characteristic, an idyllic or lyrical stamp. It shows few of the features of dramatic action, as we understand the term to-day. Both monologue and dialogue are, in fully one half of the total number of Senecan scenes, intended to awaken in the spectator a peculiar poetic mood — a quality which is happily expressed by the German term "Stimmungsszenen". [4])

All the foregoing elements of style and technique are in absolute harmony with the cardinal canon of classical dramatic composition, viz. that of the three unities. This is understood to have been a perfectly natural and necessary condition of dramatic structure with the Greeks. The continuous presence of the Chorus in Greek tragedy implied the unity of time, of place and of action. With Seneca we note a severance of the Chorus from the action — a circumstance which removes all necessity for the unities, and renders their observance a piece of mere arbitrary pedantry. [5]) If, as seems evident, Seneca had but an imperfect conception of the functions of the Chorus and the uses of the unities, it need give us no surprise to find the same confusion prevailing with his copyists and

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[1]) R. Fischer: l. c., 13: „Selbstgespräche oder Ansprachen an eine stumme Umgebung".

[2]) Ibid: p. 14. J. W. Cunliffe: The Influence of Seneca on Elizabethan Tragedy. p. 39.

[3]) Fischer p. 13.

[4]) Ibid: p. 11.

[5]) J. W. Cunliffe: l. c.

all directly influenced by him down to Kyd, Marlowe and Shakspere.

Seneca's Chorus is, with a few unimportant exceptions, a device to entertain the audience between the acts, and could be cut out without effecting the play in the least.[1]) It usually presents a philosophical commentary on the occurrences of the plot, dwelling on such familiar themes as the golden mean, fate, death, eternal change, love, peace, praise to the Gods.[2]) In other words, the Chorus personifies the ideal spectator,[3]) and is intended to aid the audience to extract the proper moral from what they had just heard declaimed.

This, however, cannot be said of the Ghost. With him it is different. He is an important functionary, without whom the plot would gravitate to a still lower degree of monotony. He is at once spectacular, and awe-inspiring in his utterances, which form the key and kernel to the entire fabric of the drama. Usually he appears at the opening of the first act to announce his deep-seated thirst for revenge and his unflinching purpose to roam a lurid terror until his desire has been appeased. He often closes the play in exulting joy over the success of his awful plans, which had come to full fruition in the blood and thunder of the intervening five acts. The ghost of Tantalus, e. g., opens the "Thyestes"; the ghost of Thyestes brings a breath of the lower world into "Agamemnon"; the ghost of Agrippina into "Octavia"; the ghosts of Achilles and Hector into the "Troas". The ghost of Britannicus terrifies "Octavia"; the ghost of Laius haunts

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[1]) Ibid. p. 33. R. Fischer: Zur Kunstentwicklung der Eng. Trag. 8.

[2]) R. Fischer: 10. Cunliffe: 21, 22.

[3]) Fischer, l. c. 10.

Oedipus in the "Thebais"; while Medea is spurred on to revenge by her murdered brother's spirit.[1])

Let us allow this visitant from the lower world to introduce us to some acquaintances of his — other typical characters of the Roman tragedian. We shall again adopt Fischer's happy nomenclature and classification.[2])

We find that the plot centres in two chief characters — the hero and his adversary. Using a modern expression, we might not inappropriately call the latter character the villain — although the term would lack accuracy; it would serve us only in so far as to help us to an approximate conception of the enemy's personal make-up — so far, indeed, as he has any personality. He is generally a type, serving as a mouth-piece for sententious rhetoric — a statement which applies to the hero as well, and, with no less truth, to all the minor personages.

Auxiliary to each hero stands his confidant, to whom he unbosoms himself, and with whom he often engages in a highly-strung sort of conversation, abounding in point and epigram — a species of dialogue which the Greeks named stichomythia.[3]) This auxiliary personage is usually a servant. Not only does he act as a receptacle for his master's overflowing bile, or good spirits, as the case may be, but he is drawn into counsel. He advises and spurs on; or he dissuades and holds back — sometimes a force making for good, sometimes a weight dragging down to disaster. The same sort of typical personage, exactly, stands along-side of, and auxiliary to, the adversary, drawing him into one course of action, or pushing him into another, with more or less success, according as the chief figure

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[1]) J. W. Cunliffe: The Influence of Seneca on Elizabethan Tragedy: p. 45.

[2]) R. Fischer: Zur Kunstentwicklung der Eng. Trag. pp. 18, 19—21.

[3]) Cunliffe: p. 20.

listens or is deaf to counsel or wily intrigue. In either case, whether as servant of the hero or the adversary, he usually appears in the singular number. In exceptional instances he may have his double, in which event the two gyrate alternately about the same master. It is not infrequent to find this confidant a female masquerading under the generic title of Nutrix. Especially will this be the case if the play contains a heroine. As exceptions should be mentioned Hercules Furens, whose confidant is an old friend; Nero, who confides in his teacher, Seneca; Oedipus, who unbosoms himself to his wife, Jocasta; Hercules Oetaeus, who calls into counsel his mother, Alcmene, and his son, Hyllus.[1])

The dialogue and monologue of these three types of character comprise the bulk of the Senecan tragedy. Where they fail to declaim the entire plot (of which there is but little), they are succeeded on the stage by a very useful figure in the person of the Messenger (Nuntius), who narrates in long speeches of embroidered rhetoric, as the others had done in dialogue, the occurrence of unseen murders, suicides and other deeds of blood and horror.[2]) The other dramatis personae are of a conglomerate type; they are few in number and play a very minor part.[3])

b) As to Subject-matter.

The bloody character of the Senecan tragedy has already been referred to. This has been set forth by no less an authority than Shakspere, an authority of first rank in this point also — at least if we believe him to be the author of "Titus Andronicus". For "Titus Andronicus" is the

[1]) Fischer: pp. 18, 19, 20.
[2]) Ibid.
[3]) Ibid.

acme of all things bloody and revolting. Of it and its Roman prototype it may be said that it is made up of

> "* * murders, rapes and massacres,
> Acts of black night, abominable deeds,
> Complots of mischief, treason, villainies."[1])

Or, turning to Scaliger, the French rhetorician of the Renaissance period, we shall gain no mistaken idea from his list of requisites to a tragedy in general. The list will serve well as a definition of our Senecan tragedy in particular. It reads:

"Res tragicae grandes, atroces, jussa regum, caedes, desperationes, suspendia, exilia, orbitates, parricidia, incestus, incendia, pugnae, occaecationes, fletus, ululatus, conquestiones, funera, epitaphia, epicedia."[2])

Dr. Cunliffe presents the matter thus:

"His (Seneca's) subjects are the most sensational he could choose; — the horrid banquet of Thyestes; the murder of Agamemnon by his faithless wife and her paramour; the guilty love of Phaedra; the execution of Astyanax and Polyxena; the revenge of Medea; the slaughter of Megaera and her children; the fatal jealousy of Deianira; the incest and parricide of Oedipus and the unnatural strife of his sons. In Octavia . . . the theme is of lust and blood."[3])

To sum up categorically: The following features are characteristic of the Senecan play: —

A. As to Form:

1. Five acts.
2. Lack of action; the consequent length of the speeches; their epical and lyrical tone.

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[1]) Tit. And. V. 1. 63—65.

[2]) Quoted in Prof. Schick's Introduction to his edition of "The Spanish Tragedy." p. XXXIX.

[3]) The Influence of Seneca on Elizabethan Tragedy. p. 17.

3. Observance of three cardinal rules:
   a) That of the so-called stage-decencies.
   b) That of the three actors.
   c) That of the three unities.
4. The characters:
   a) The Chorus.
   b) The ghost.
   c) The hero and his adversary.
   d) The confidant (either servant or "Nutrix").
   e) The messenger ("Nuntius").

B. Subject-matter.

These features are found to blossom as the rose in the typical copies of Seneca—especially in "Gorboduc" [1]) and "The Misfortunes of Arthur". Of course, a servile copy is out of the question, for we find a number of cardinal rules and prime usages of the Latin play-wright either stretched to bursting because misunderstood, or wilfully violated because of the popular love of the spectacular and the insistent influence of the national tragedy.

To a misconception of the purpose of the unities, as has already been shown, is due the breach of the law of the unities. To the English love of the spectacular is due the disregard of the stage-decencies. To the influence of the national tragedy, again, is to be attributed the relative wealth of fable and an increase in the number of actors. But most of the characteristics remain. Most important of all these is the division into five acts, which "Gorboduc" is, as we should expect, the first to show. The same division appears in "The Misfortunes of Arthur", and has become the common property of all drama from Shakspere downwards.

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[1]) Toulmin Smith's edition. p. XII. A. Ward's "English Dramatic Literature": I. 218 seq.

The long speech is still in evidence, though not quite so elaborate and verbose as in the Latin pattern.

Obtrusive in its unfailing presence is the Chorus with its sententious commentary at the close of each act. It, too, is purely Senecan, in that it forms no intrinsic and indispensable part of the text or story. It sings its song in the most approved Senecan style. In "The Misfortunes of Arthur" it assumes an exceptional rôle. It takes the part of an actor in act V, and engages in dialogue with Arthur. It joins him in woeful and moving lamentations over the fateful outcome of the battle. In "Gorboduc" the chorus is sung by "foure auncient and sage men of Brittaine."

The ghost, strange to say, does not haunt "Gorboduc", but waits until the very late day of "The Misfortunes of Arthur" (1587) to make his début, where we recognize him at once as the double of Tantalus in "Thyestes", and a descendant of Euripides' Polydorus in "Hecuba". He retains his old importance. The fact of his début here lends our play no little interest, drawing it into close relationship with Kyd's "Spanish Tragedy" and Shakspere's "Julius Caesar", "Macbeth" and "Hamlet." That the functions of the Shaksperean ghost and his effectiveness are vastly different from those of the pre-Shaksperean pioneer of ghostdom, surprises no one who remembers how the master transformed all crude ore — whether dug up by his own hands or found ready for use — in the alembic of his refining genius.

The straw-figures known by the generic name of confidant, set up mainly for the purpose of talking at the hero and being talked at by him, are not lacking either in "Gorboduc"[1]) or in "The Misfortunes of Arthur". In "Gorboduc" they bear the individual names of

[1]) Edited by Toulmin Smith, 1883, and by J. M. Manly, "Specimens of the Pre-Shaksperean Drama", II. 215 seq. — 1898.

"Eubulus, secretarie to the king."
"Arostus, a counsellor to the king."
"Dordan, a counsellor to Ferrex."
"Philander, a counsellor to Porrex."
"Hermon, a parasite remaining with Ferrex."

In "The Misfortunes of Arthur" these puppets are named:

"Fronia, a lady of her [the Queen's] trayne."
"Angharad, sister to the Queene."
"Conan, a faithfull counsellor" [to Mordred].
"Cador, Duke of Cornwall" [Counsellor to Arthur].

The messenger also plays a heavy rôle in both "Gorboduc" and "The Misfortunes of Arthur". In our play he is made to carry the entire first scene of the second act. He narrates in grandiloquent pentameter the glorious victory of Arthur over Tiberius of Rome, after nine long years of war. Arthur sends Tiberius' dead body to the capital of the Romans in reply to their demand for "tribute due by the conquest of Caesar." Arthur returns to Britain to find his son Mordred usurper of his throne and heading a rebellion against him. The ensuing battle results in the death of both Mordred and, later, of Arthur. A description of the conflict is declaimed in the second scene of the fourth act by the Nuntius, who thus appears the second time in the play. His office corresponds exactly to that of the Senecan messenger.

It is remarkable that the subject-matter (or fable, to use the translation of an appropriate German term) of two of our copies, "Gorboduc" and "The Misfortunes of Arthur," is borrowed from the myth surrounding national heroes, which reminds us in general character, if not in direct source, of the Senecan resort to Greek mythology — what Fischer aptly denominates "Sagenhaftes Fürstenschicksal."[1])

[1]) Zur Kunstentwicklung der Englischen Tragödie: p. 2.

It now remains to point out the prime differences of the Senecan copies from their pattern. First of all comes the loose structure of the plot, already referred to. It bears witness to the health and assertive life of the national growth, which was rich in fable and knew no unities except in a merely superficial sense. The ghost links together the five acts of "The Misfortunes of Arthur" by opening and closing the drama. His connection with the play is highly artificial. He takes no part in what little action there is.

The dumb-show is a stage device foreign to Seneca. It is a heritage of the miracle and morality plays. It brings a breath of the fresh and healthy air of "merrie England" into the atmosphere vitiated by sulphurous spectres and nauseating crimes. It relieves the tedium of much grave moralizing with a little of the spectacular. A combination of tableau and pantomime [1]), it presents an allegorical picture of the forthcoming act. It arouses interest by stimulating the Englishman's in-born love for action, which, to this day, finds characteristic expression in the vulgar term "show" applied to all sorts of stage performances from "Hamlet" down to the tricks of the juggler or the acrobat.

Amusing is the necessity of a commentary to the dumb-show. Important is the use which Shakspere made of this sort of device in, e. g. "Hamlet" III. ii.; "Macbeth" IV. i.; "King Henry the Eighth" IV. ii.

The outward form of a work of literature, even when considered entirely apart from the subject-matter, is such a vital characteristic as to serve well in classifying the various species of literary production. We think, perhaps first of all and mainly, of the tripping rhythm and jingling

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[1]) J. A. Symonds: "Shakspere's Predecessors in the English Drama." pp. 230, 231.

rhyme in speaking of lyric poetry — apart from the airy fancy and sweet sentiment. So, in speaking of tragedy, it is quite natural to hold forth the stately stride of blank verse as a prominent feature — apart from the brave and heroic tone of the language. We need but advert to Marlowe and Shakspere to make this plain. The text now under consideration assumes further importance in that it may have served to hand down to these masters their mighty instrument of tragic expression. It, in turn, may have received the heritage from "Gorboduc". "Gorboduc" adopted the measure from the Earl of Surrey's translation of the second and fourth books of Virgil's Aeneid whilst Surrey himself may have copied it from the Versi sciolti of the Italians.[1])

The foregoing analysis is intended to lay bare not only Hughes' indebtedness to Seneca, but (using Klein's[2]) figure) to show how the Senecan leaven working in the dramatic dough of all European countries, and England as well, was transmitted by Hughes and his class to the full loaf of Shakspere.

It is undeniable that the yeast might have operated, or even did operate, upon Shakspere through other channels than that which we have just examined. If it be true, as some critics would teach, that Seneca was a favorite school-author in Elizabeth's time and that Shakspere read the tragedies in the original Latin at the Stratford grammar-school[3]), we may ascribe the Senecan elements in his plays to just as simple a source, and a more direct one. But this assumption is rendered somewhat doubtful by Ben Jonson's famous criticism of his contemporary that he knew "small Latin and less Greek".

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[1]) J. A. Symonds' "Shakspere's Predecessors in the English Drama". p. 336.

[2]) „Geschichte des Dramas", V. 236.

[3]) E. g., T. S. Baynes: "What Shakespeare Learnt at School". Fraser's Magazine, Nov. 1879.

Another point of contact with the Senecan leaven is possible: Shakspere may have seen the translations of Seneca begun in 1560 by Jasper Heywood with the "Troas", and collected and edited in 1581 by Thomas Newton, who contributed a translation of the "Thebais". The book, or rather the supposed use of it, had a bilious effect on Thos. Nash, who wrote of it: "Yet English Seneca read by candle-light yeeldes many good sentences, as Blood is a beggar, and so foorth; and if you intreate him faire in a frostie morning, he will affoord you whole Hamlets, I should say, handfulls, of tragicall speaches".

Or, the foreign imitators of Seneca operating on Gascoigne, who, in 1566, recast Ludovico Dolce's "Giocasta"; operating on Lady Pembroke (Mary Sidney), who, in 1592, published a translation of Garnier's "Antonie"; operating on Thomas Kyd, who, in 1594, rendered the same Frenchman's "Cornelie" into English, — all, or severally, might have sufficed to invest the Shaksperean cake with Senecan yeast.

"Howe'er it be" — it is superfluous here to discuss this question any further. We can only point to the final result, saying "There is the full measure — Shakspere; the exact proportions of the ingredients are, perhaps, beyond the ken of mortal chemist; eat and be filled."

II. The Sources of the Play.

It may be a rash act to controvert the opinions of such eminent historians of the Drama as Collier, Ward, Klein and Prölss, all of whom, excepting Ward, point somewhat vaguely to the Arthurian legends as the source of "The Misfortunes of Arthur". Whether they wish to refer to either of the poems "Le Morte Arthur"[1]) and "Morte Arthure",[2]) or to the compilation of romances by Syr Thomas Malory, it is somewhat difficult to gather from their language.

Collier says[3]): "The substance of the story is to be found in the 'Morte Arthur'". Klein is a little more explicit when he states: "Der Fabelstoff ist aus dem * * Poem 'Morte Arthure' geschöpft".[4]) Prölss virtually joins hands with Klein when he writes: "Der Stoff ist dem alten Gedichte 'Morte d'Arthur' entnommen".[5])

There can be no doubt, however, about Ward's meaning. His language is[6]): "Its [our drama's] subject is taken,

[1]) Ed. by F. J. Furnivall, 1864.

[2]) Ed. by Edmund Brock, 1871, E. E. T. S. No. 8.

[3]) Collier's Preface to "The Misfortunes of Arthur" in Vol. IV of Dodsley-Hazlitt's "Old English Plays", p. 253.

[4]) Geschichte des englischen Dramas, Band II. p. 261.

[5]) Geschichte des neueren Dramas. Band 2½, p. 28.

[6]) English Dramatic Literature, 1899. Vol. I. p. 219.

apparently without the intervention of any later literary treatment, from that Morte d'Arthur which, according to a well-known statement by Roger Ascham, had, in his 'forefathers' time' formed the staple literary entertainment of the English Court." Of course, no other than Malory is meant.

Oskar H. Sommer, the skilled editor of Malory's romances, arrays himself alongside of Ward with the sweeping assertion, that[1]) "From the day of its appearance 'Le Morte Darthur' has been the source of every production having for its theme King Arthur and his knights".

With regard to the poems, "Morte Arthure" and "Le Morte Arthur", be it said: that in Thomas Hughes' time (ab. 1588) they existed only in manuscript form, and could hardly have fallen into his hands; furthermore, the stories in the rough, agree, in neither case, with that of "The Misfortunes of Arthur" — let alone details of narrative.[2])

With regard to Malory, the extreme popularity of the book, both prior to and during the time when Hughes Fulbecke and Trotte put quill to paper — together with the vast compass of the contents — make imperative a more minute investigation.

Notwithstanding the authoritative statements of Sommer and Ward, it shall, nevertheless, be the purpose of this chapter to show that the evidence rests not with Malory's work, but with the "Historia Britonum" of Geoffrey of Monmouth.

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[1]) "Le Morte Darthur by Syr Thomas Malory", ed. by Oskar H. Sommer. Vol. III. Intr. p. 2.

[2]) That the chronicles of Holinshed or Higden could have served as the source of Hughes' information and inspiration, is very unlikely. The accounts of both touching Arthur are little else than a brief and garbled résumé of Geoffrey's History, with an elaborate criticism of Geoffrey's trustworthiness. The effort to establish close connection between Hughes and the chroniclers has been vain

It is matter of common knowledge that of these two works, Geoffrey's is much the older — in fact, has been itself proved to be the fountain-head that gave rise to the many streams of Arthurian legend, which Malory, in turn, united in his voluminous book. It would be an easy solution of the problem of source to state that Nennius begat Geoffrey; Geoffrey begat Wace; Wace begat Layamon — all of whom, together with a number of other Arthurian romanticists and poets, principally French, begat Malory; and Malory begat Thomas Hughes with his seven colleagues in the composition of our Elizabethan drama, "The Misfortunes of Arthur".

This may have been precisely the trend of thought pursued by the dramatical historians and critics above cited. A closer examination of the facts will, it is hoped, serve to show that the simple story of the play — simple as compared with the involved variations of Malory's book — did not need to take so wide a détour, but sprang directly from the narrative of Geoffrey.

The statement of Roger Ascham in his "Scholemaster", Book I,[1]) that the "Morte Darthur" had been the principal book in the hands of his forefathers, combined with our knowledge of the fact that no less than six editions of the compilation, commencing with Caxton in 1485, and ending with Th. East about 1585,[2]) had appeared prior to the date, 1587, on the title-page of "The Misfortunes of Arthur", would seem to bespeak a greater popularity and a wider circle of readers for Malory in England, as against the two or three editions, Paris 1508 and 1517, and Heidelberg 1587[3]) (the last perhaps falling a little

[1]) Ed. Henry Morley, Cassell's National Library, p. 83.

[2]) O. H. Sommer's ed. of "Le Morte Darthur". Vol. III. pp. 1 seq.

[3]) San-Marte in his ed. of Geoffrey of Monmouth's "Hist. Brit." pp. XLII, XLIII.

short of our reckoning) that can be mustered in favor of Geoffrey. But a greater popularity of Malory cannot disprove the claim to a great deal, albeit a lesser deal, of attention for Geoffrey, who, as a Latin author and a historian to boot, would naturally find favor with the schoolmen of his own and a later day. As Thomas Hughes, Bacon, Yelverton, Fulbecke, Trotte, and doubtless the others of the company of eight active in the presentation of the play, were men of classical attainments, as fond, we are told, of their Seneca as of

"— olde reports of altered laws,
Clamours of courts, and cauils upon words —"[1])

why should we do them the injustice of discrediting them with a knowledge of, or even a fondness for, the Latin accounts of Arthur and of Merlin? A detailed internal examination of the play, made above, shows its authors to be close copyists of the Seneca type of tragedy, of which Lady Pembroke, the translator of Garnier's "Antonie" and her brother, Sir Philip Sidney, the eulogist of those dramatists that "climb to the height of Seneca his style", may, from their rank and social position, be considered the chief admirers at the late day when our drama appeared. We may safely assume that they, as well as Queen Elizabeth, who made a long blank-verse translation from "Hercules Oetaeus", would delight as much in Geoffrey as in Malory. Moreover, a distinct precedent in every respect was already at hand in the shape of "Gorboduc", which resembles "The Misfortunes of Arthur" in having been acted before the Queen. The date of its presentation by the gentlemen of the Inner Temple, is the 18th of January, 1561. It had also been written for her special benefit by a pair of young men of

[1]) Intr. to "Misf. of Arthur", lines 22—3.

the law, Sackville and Norton, who also drew upon Geoffrey of Monmouth for their source.[1])

A general comparison of Malory with Geoffrey on the score of "motive", emphasizes the preponderating bulk of Malory, and, at the same time, proves the pith and purpose of the two to be different. The account of Geoffrey is but a bone on which the learned naturalist would build the huge frame of the ichthyosaurus. And, as stated, the "motives" of the two do not agree in much more than the name of Arthur and a few chief events of his career. The prime subject-matter of Geoffrey might be stated in a few words thus:

Uther's adultery.
Arthur's marriage with Guenevora.
His wars with Rome.
His journey to Avalon to heal his wound, received in the battle with Mordred.
Civil wars.

While that of Malory will not fail to present a striking contrast when condensed into the following brief compass:

Uther's adultery.
Arthur's wars.
Adventures of the knights of the Round Table.
Quest for the Holy Grail.
Arthur's glorious passing to the isle of Avalon.
His coming again.

"No amount of excision", says Herbert Coleridge (Preface to Furnivall's "Le Morte Arthur") "will make Malory's work agree with Geoffrey's; Malory is not Geoffrey plus a mass of romantic detail; the 'motives' of the two accounts are different in kind, and cannot be reconciled".

When we analyze the drama in the light of this difference, we find that it contains all the essential elements of the

[1]) Toulmin Smith's edition of "Gorboduc", p. XI.

"Historia Britonum" (except the fourth), as stated above, and but three essential elements — the first two and the fifth — of "Le Morte Darthur". Civil wars as the sequent penalty of adultery is, in brief, the precise point and marrow of both the drama and history, while, whatever the single or multiple "motives" of the compilation of Malory's romances may be, they are certainly not identical with the above. See particulary in this connection the speeches of Gorlois at the opening and close of the play, together with the closing chapters of Geoffrey's History.

The following text-comparison may place the matter in a still clearer light:

Geoffrey.

"Historia Regum Britanniae" VIII. xix. 9. (San-Marte p. 116).

Festo etiam paschali superveniente: praecepit proceribus regni in eandem urbem [Londinium] convenire, ut sumpto diademate tantum diem cum honore celebraret. Paruerunt ergo cuncti. * * * * * * Celebravit itaque solennitatem rex ut proposuerat: et gaudio cum proceribus suis indulsit. * * * * * * * Advenerant namque tot nobiles cum conjugibus et filiabus suis, laeto convivio digni. Aderat inter caeteros Gorlois dux Cornubiae, cum Igerna conjuge sua, cujus pulchritudo mulieres omnes totius Britanniae superabat. Cumque inter alias inspexisset eam rex, subito amore illius incaluit: ita ut postpositis caeteris, totam intentionem suam circa eam verte-

Malory.

"Le Morte Darthur."
(Oskar H. Sommer.)

Book i: — Capitulum Primum. p. 35.

Hit befel in the dayes of Vther pendragon when he was kynge of all Englond / * * there was a myghty duke in Cornewaill that helde warre ageynst hym long tyme / And the duke was called the duke of Tyntagil / and so by meanes kynge Vther send for this duk / chargyng hym to brynge his wyf with hym / for she was called a fair lady / and a passynge wyfe / and her name was called Igrayne / So whan the duke and his wyf were comyn vnto the kynge by the meanes of grete lordes * * * / the kynge lyked and loued this lady wel / and he made them grete chere out of mesure / and desyred to haue lyen by her / But she was

ret. * * * Arridebat ei multotiens, jocosa verba interserebat. Quod cum comperisset maritus ejus, confestim iratus est, et ex curia sine licentia recessit. * * * Iratus itaque Uther, praecepit ei redire in curiam suam ut de illata injuria rectitudinem sumeret ab eo: cui cum parere diffugisset Gorlois, * * * collegit exercitum magnum rex, petivitque provinciam Cornubiae, atque ignem in urbes et oppida accumulavit. At Gorlois non ausus est congredi cum eo, quia ejus minor erat armatorum copia * *: et cum magis pro uxore sua quam pro se ipso anxiaretur: posuit eam in oppido Tintagol in littore maris * * * (p. 117) rex Merlinum vocari jussit: * * Vocatus confestim Merlinus, cum in praesentia regis astitisset, jussus est consilium dare, quo rex desiderium in Igerna expleret. Qui * * * ait: * * 'Scio medicaminibus meis dare figuram Gorlois, ita ut per omnia ipse videaris. Si itaque parueris, faciam te prorsus simulare eum: * * Alia autem specie sumpta, adero tertius posterisque tuto oppidum adire ad Igernam, ac aditum habere." —

Paruit itaque rex, diligentemque animum adhibuit * * * et in speciem Gorlois transmutatus est. * * * Mansit itaque rex ea nocte cum Igerna, et sese desiderata Venere refecit. * * * Concepit itaque eadem nocte celeberrimum illum Arturum. * * *

a passyng good woman / and wold not assente vnto the kynge / And thenne she told the duke her husband and said I suppose that we were sente for that I shold be dishonoured Wherfor husband I counceille yow that we departe from hens sodenly that we maye ryde all nyghte vnto oure owne castell / and in lyke wyse as she saide so they departed / that neyther the kynge nor none of his counceill were ware of their departyng. Also soone as kyng Vther knewe of theire departyng soo sodenly / he was wonderly wrothe / Thenne he called to hym his pryuy counceille * * * Thenne haue ye cause [said they] to make myghty werre vpon hym / Soo that was done * * / ([1]So his wyf Dame Igrayne he [the Duke] putte in the castell of Tyntagil / And hym self he putte in the castel of Terrabyl * * / Thenne in alle haste came Vther with a grete hoost / and leyd a syege aboute the castel of Terrabil / * * *

Capitulum Secundum.

* * And thenne Merlyn was bounde to come to the kynge * * * / [2])Now make you redy said Merlyn this nyght ye shalle lye with Igrayne in the castel of Tyntigayll / & ye shalle be lyke the duke her husband * * * / But the duke of Tyntigail aspyed hou the kyng rode fro the syege of tarabil / & therfor that nyghte he

[1]) p. 36. [2]) p. 37.

p. 118. Caput XX.

Interea * * exercitus ejus * * conatur * * obsessum comitem ad praelium provocare. * * * pugnantes ergo hinc et inde inter primos interfectus est Gorlois, * * * [Rex reversus itaque ad oppidum Tintagol, cepit illud. Cepitque Igernam et voto suo potitus est. Commanserunt deinde pariter non minimo amore ligati: progenueruntque filium et filiam. Fuit autem filii nomen Arturus, filiae vero Anna.

p. 119. Caput XXII.

* * * Et cum omnes in praesentia sua conspexisset, * * [Uther rex] juravit * * quod ipsemet eos in hostes conduceret. Praecepit itaque fieri sibi feretrum quo asportaretur. * * *

p. 120. Caput XXIV.

Devicti autem Saxones, non idcirco a malitia sua destiterunt: * * * (p. 121) Erat namque prope aulam fons nitidissimae aquae, quam rex solitus fuerat potare, cum caeteros liquores propter infirmitatem abhorreret. Fontem namque aggressi sunt nefandi proditores, ipsumque undique veneno infecerunt, ita ut manans aqua tota corrumperetur. Ut ergo potavit rex ex ea, festinae morti succubuit. * *

Liber Nonus.

p. 121. Caput I.

Defuncto igitur Utherpendragon, convenerunt ex diversis pro-

yssued oute of the castel * * for to haue distressid the kyn hooste / And so * * * the d hym self was slayne * * so * kyng Vther lay with Igrayne * and begat on her that ny arthur. * * *

Capitulum Tercium.

* * * [1])Thenne when the la was delyuerd the kynge co maunded ij knyghtes & ij lad to take the child bound in cloth of gold / & that ye delyu hym to what poure man ye me at the posterne yate of the caste So the child was delyuerd vn Merlyn / and so he bare it for vnto Syre Ector / and made holy man to crysten hym / a named hym Arthur / and so Ectors wyf nourysshed hym wi her owne pappe Thenne with two yeres kyng Vther felle sel of a grete maladye / And in t meane whyle hys enemyes Vsur ped vpon hym / and dyd a gre bataylle vpon his men / * * * a they caryed the kynge forth an hors lyttar with a grete hoos towarde his enemyes * * * / An thenne the kyng retorned vn london and made grete ioye his vyctory / And thenne he fy passynge sore seke / so that th dayes & thre nyghtes he w specheles / * * * & therwith yelde vp the ghost * * * *

[2]) (From) The table or r brysshe of the contente

[1]) p. 39. [2]) p. 6.

vinciis proceres Britonum in civitatem Cilcestriae: Dubricio urbis Legionum Archiepiscopo suggerentes, ut Arturum filium regis in regem consecraret. * * * Erat autem Arturus quindecim annorum juvenis. * * *

p. 128. Caput IX.

* * * Lot autem, qui tempore Aurelii Ambrosii sororem ipsius duxerat: ex qua Walgannum et Modedrium genuerat: ad consulatum Londonesiae caeterarumque comprovinciarum * * * [Arturus] reduxit. * * * Denique cum totius patriae statum in pristinam dignitatem reduxisset, duxit uxorem Guanhumaram ex nobili genere Romanorum editam: quae * * * totius insulae mulieres pulchritudine superabat.

Caput X.

Adveniente deinde sequenti aestate, paravit classem suam, adivitque Hyberniae insulam, quam sibi subdere desiderabat * * * Emensa deinde hyeme, reversus est in Britanniam, statumque regni in firmam pacem renovans, moram duodecim annis ibidem fecit.

p. 131. Caput XI.

Emensis iterum novem annis, cum totius Galliae partes suae potestati submisisset, venit iterum Arturus Parisios * * *

chapytres shortly of the fyrst book of kyng Arthur / * * * how Arthur was chosen kyng and of wondres and meruaylles of a swerde taken out of a stone by the sayd Arthur capitulo iij iiij & v.

Capitulum XIX.

* * * [1]) kynge Arthur rode vnto Carlyon / And thyder cam to hym kyng Lots wyf of Orkeney in maner of a message / but she was sente thyder to aspye the Courte of kynge Arthur / and she cam rychely bisene with her four sones / gawayn [2])Gaherys / Agrauaynes / and Gareth * * / the kynge * * * desyred to lye by her / * * and he begate vpon her Mordred / and she was his syster on the moder syde Igrayne. * * *

Capitulum XVIII.

[3])And thenne kynge Arthur * * came * to the countrey of Camyliarde * * * and there hadde Arthur the fyrst syght of gweneuer the kynges doughter of Camylyard / and euer after he loued her / After they were weddyd. * * *

Incipit Liber Quintus.

[4])Whanne kyng Arthur had after longe werre rested / and helde a Ryal feeste and table rounde with his alyes of kynges / prynces / and noble knyghtes all of the round table / there came in to his halle * * xij auncyen men / berynge eche of them a braunche of Olyue

[1]) p. 64. [2]) p. 65. [3]) p. 63. [4]) p. 160.

Caput XII.

Cum igitur solennitas Pentecostes advenire inciperet, post tantum triumphum maxima laetitia fluctuans Arturus, affectavit curiam ilico tenere, regnique diadema capiti suo imponere. *** Venerunt ergo Auguselus rex Albaniae * * *: Urianus rex Murefensium: Caduallo Leuirh rex Venedotorum * *: Sater rex Demetorum * * *: Cador rex Cornubiae: * * * Ex collateralibus etiam insulis, Guillamurius rex Hyberniae: Malvasius rex Islandiae: Doldavius rex Godlandiae: Gunvasius Orcadum rex: Lot rex Norwegiae: Aschillius rex Dacorum. Ex transmarinis quoque partibus, Holdinus rex Rutenorum * * Beduerus pincerna dux Normanniae * * Hoelus dux Armoricanorum Britonum * *

p. 134. Caput XV.

* * In loco vero sancti Samsonis Dolensis Archipraesulis, destinatur Chelianus illustris Presbyter Landaviae, annuente Hoelo rege Armoricanorum Britonum: * * * Dum (Arturus) haec inter eos distribueret: ecce duodecim viri maturae aetatis ramos olivae, in signum legationis in dextris ferentes * * * literas ipsi ex parte Lucii Tiberii in haec verba obtulerunt: * * 'Etenim tributum Britanniae quod * * neglecto tanti ordinis imperio detinere praesumpsisti * * * mediantem Augustum

in token that they cam as Embassatours and messagers fro the Emperour Lucyus / whiche was called at that tyme / Dictatour or procurour of the publyke wele of Rome / whiche sayde messagers * * * said to hym in this wyse / The hyghe & myghty Emperour Lucyus sendeth to the kyng of Bretayne gretyng / commaundyng the to knouleche hym for thy lord / and to sende hym the truage due of this Royamme vnto thempyre / whiche thy fader and other to fore thy precessours haue paid as is of record / And thou as rebelle not knowynge hym as thy souerayne withholdest and reteynest contrary to the statutes and decrees maade by the noble and worthy Iulius Cezar conquerour of this Royame * * [1]) After this the kyng lete calle alle his lordes and knyghtes of the round table to counceyl vpon this mater / and desyred them to saye theire aduys / * * *

Capitulum Secundum.

* * * [2]) And thenne euery man agreed to make warre / * * *

Capitulo tercio.

* * * [3]) And there he ordeyned two gouernours of his Royame that is to say Syre Bawdewyn of Bretayne for to counceille to the best and syr Constantyn sone to syre Cador of Cornewaylle / whiche after the dethe of Arthur was kyng

[1]) p. 161. [2]) pp. 161, 162. [3]) p. 164.

proximi anni terminum praefigens Romam te venire jubeo: ut dominis tuis satisfaciens sententiae quam eorum dictavit justitia, acquiescas. * * * Arturus illos in hunc modum affatus est.

p. 137. Caput XVI.

* * * Haec et his similia eo dicente Hoelus rex Armoricanorum Britonum, caeteros praecedere exorsus, in haec verba respondit. * * *

p. 139. Caput XX.

Rex igitur Arturus videns omnes in obsequium suum unanimiter paratos, praecepit eis * * * exercitum promissum disponere, * * ut Allobrogum fines cum ipso adituri Romanis obviam venirent. Imperatoribus autem per eorundem legatos mandavit, se nequaquam eis redditurum tributum, nec ob illud ut sententiae eorum acquiesceret, Romam aditurum: * * *

Liber Decimus.

p. 140. Caput II.

* * * Arturus, Modredo nepoti suo ad conservandum Britanniam, atque Ganhumarae reginae committens, cum exercitu suo portum Hamonis adivit.

p. 148. Caput VII.

Dispositis itaque cunctis, commilitones suos in haec verba affatur: 'Domestici mei, * * licet quinque annis inexercitati, * * *

of this Royamme / And in the presence of alle his lordes he resyned the rule of the royame and Gweneuer his quene to them / wherfore syre launcelot was wrothe, * * * Thenne the quene Gweneuer made grete sorowe for the departynge of her lord and other / and swouned in suche wyse that the ladyes bare her in to her chambre. Thus the kyng with his grete armye departed leuyng the quene and Royamme in the gouernaunce of syre Bawduyn and Constantyn / And whan he was on his hors / he sayd with an hyhe voys yf I dye in this iourney I wyl that syre Constantyn be myn heyer and kyng crowned of this royame as next of my blood / And after departed and entred in to the see atte Sandwyche with alle his armye. * * *

Capitulum VIII.

* * * [1]) Thus the bataill bitwene kynge Arthur and Lucius themperour endured longe, * * * at the last kyng Arthur aspyed / where Lucius themperour fought / * * * and * * anon he rode to hym / * * * anon [2]) he smote hym ageyne with Excalibur * * * / And thenne themperour fylle doune dede / and there ended his lyf * * * And thus was the vyctory gyuen to kynge Arthur * * * / Thenne the kyng rode strayte to the place where themperour lucius lay dede * * * and also syxty senatours of

[1]) p. 173. [2]) p. 174.

nequaquam tamen ab innata bonitate degeneravistis.

p. 154. Caput XIII.

Habita denique victoria illa, Arturus corpora procerum suorum ab hostilibus cadaveribus separari jubet: * * * Hostes quoque suos miseratus, praecepit indigenis sepelire eos: corpusque Lucii ad senatum deferre, mandans non debere aliud tributum ex Britannia reddi. Deinde post subsequentem hyemem, in partibus illis moratus est: et civitates Allobrogum subjugare vacavit. Adveniente vero aestate, cum Romam petere affectaret, et montes transcendere incœpisset, nunciatur ei Modredum nepotem suum, cujus tutelae commiserat Britanniam, ejusdem diademate per tyrannidem et proditionem insignitum esse; reginamque Ganhumaram, violato jure priorum nuptiarum, eidem nefanda Venere copulatam esse.

Liber Undecimus.

Caput I.

(p. 155) * * * Ut igitur infamia praenunciati sceleris aures ipsius attigit, * * * confestim cum Insulanis tantummodo regibus, eorumque exercitibus in Britanniam remeavit. Praedictus autem sceleratissimus proditor ille Modredus, Cheldricum Saxonum ducem in Germaniam direxerat, ut in illa quoscunque posset associaret sibi, * * * At ille peracto ipsius praeRome al noble men / whome the kynge dyd do bawme and gomme with many good gommes aromatyk / * * and after he fonde thre Senatours whiche were on lyue to whome he sayd * * * And I commaunde yow to saye whan ye shal come to Rome to the potestate and all the counceylle and Senate / that I sende to them these dede bodyes for the trybute that they haue demaunded. * * *

The XXI book.

Capitulum I.

[1])As syr Mordred was rular of alle englond he dyd do make letters as though that they came from beyonde the see / and the letters specefyed thatKynge Arthur was slayn in bataylle wyth syr Launcelot / Wherfore Syr Mordred made a parlemente / and called the lordes togyder / & there he made them to chese hym kyng & soo was he crowned at caunterburye and helde a feest there xv dayes / & afterward he drewe hym vnto wynchester / and there he took the Quene Gueneuer and sayd playnly that he wolde wedde hyr / whyche was his vnkyls wyf and his faders wyf / And soo he made redy for the feest / And a day prefyxt that they shold be wedded / wherfore quene Gweneuer was passyng heuy / But she durst not dyscouer hyr herte but spake fayre / & agreyd to syr Mordredes wylle / Thenne she

[1]) p. 839.

cepto, octingentis navibus armatis Paganis plenis applicuerat: et foedere dato, huic proditori quasi suo regi parebat. Associaverat quoque sibi Scotos, Pictos, Hybernienses. * * * Erant autem omnes numero quasi octingenta milia, * * * quorum auxilio fretus * * * Arturo in Rutupi portum applicanti obviam venit: et commisso praelio maximam stragem dedit applicantibus. * * * Postquam tandem, etsi magno labore, littora adepti fuerunt, mutuam reddendo cladem, Modredum et exercitum ejus pepulerunt in fugam. * * * Perjurus ergo ille revocatis undique suis, insequenti nocte Guintoniam ingressus est. Quod ut Guanhumarae reginae annunciatum est, confestim desperans, ab Eboraco ad urbem Legionum diffugit, atque in templo Julii martyris, inter monachas ejusdem castevere proposuit, et vitam monachalem suscepit.

Caput II.

(p. 156) At Arturus acriori ira accensus, * * in tertia die * * civitatem adivit: atque intra eam receptum nebulonem obsedit. Qui tamen cœptis suis desistere nolens, sed ipsos qui ei adhaerebant pluribus modis inanimans, cum agminibus suis egreditur, atque cum avunculo suo praeliari disponit. Inito ergo certamine, facta est maxima caedes in utraque parte, quae tandem magis in partem

desyred of syr Mordred for to goo to London to bye alle manere of thynges that longed vnto the weddyng / * * * And soo whan she came to London she took the toure of London / and sodeynlye in alle haste possyble she stuffed hyt wyth alle manere of vytaylle / & wel garnysshed it with men and soo kepte hyt. Than *Syr Mordred * * wente and layed a myghty syege aboute the toure of London / * * * [1])Than came worde to syr Mordred that kyng Arthur had araysed the syege / For Syr Launcelot & he was comyng homeward wyth a grete hoost to be auenged vpon syr Mordred wherfore syr Mordred maad wryte wryttes to al the barownry of thys londe and moche peple drewe to hym * * *[2]) and soo syr Mordred drewe with a grete hoost to Douer / for there he herd saye / that sir Arthur wold arryue / and soo he thoughte to bete his owne fader from his landes / and the moost party of alle Englond helde with sire mordred / the peple were soo newe fangle.

Capitulum II.

And soo as sire mordred was at Douer * * there came kyng Arthur with a grete nauye * * / thenne there was launcynge of grete botes and smal * * * / and there was moche slaughter of gentyl knyghtes * * * But kynge

[1]) p. 840. [2]) p. 841.

illius illata, coegit eum campum turpiter relinquere. Qui deinde * * * cito remige fugae evectus, Cornubiam versus iter arripuit. Arturus autem * * * confestim prosecutus est eum in praedictam patriam usque ad flumen Cambula * * * Porro Modredus * * * confestim milites suos per catervas distribuit, affectans vincere vel mori potius, quam praedicto modo diutius fugere, Remanserant adhuc ei ex praedicto numero sociorum suorum sexaginta milia. * * * His itaque distributis quemlibet eorum inanimabat, promittens caeterorum possessiones eis, si ad triumphandum perstarent. Arturus quoque suum exercitum in adversa parte statuit, * * * et * * hortatur (p. 157) ut perjuros et latrones interimant qui monitu proditoris sui de externis regionibus in insulam advecti, suos eis honores demere affectabant. * * * Ipsis itaque commilitones suos hinc et inde cohortantibus, subito impetu concurrunt acies, et commisso praelio crebros ictus innectere elaborabant. * * * Postquam autem multum diei in hunc modum duxerunt, irruit tandem Arturus cum agmine uno, quo sex milia sexentos et sexaginta sex posuerat, in turmam illam ubi Modredum sciebat esse, et viam gladiis aperiendo, eam penetravit, atque tristissimam caedem ingessit. Concidit namque proditor ille ne-

Arthur * * put sir mordred abak that he fledde & alle his peple / * * * [1]) Thenne was it told the kynge that syr Mordred had pyghte a newe feld vpon Baramdoune / And vpon the morne the kynge rode thyder to hym and there was a grete bataille betwixe them * * * at the last syr Arthurs party stode best / and sir Mordred and his party fledde vnto Caunturbery.

Capitulum III.

* * and thenne kynge Arthur drewe hym with his hoost doune by the see syde westward toward Salysbury / and ther was a day assygned betwixe kyng Arthur and sire mordred that they shold mete * * *[2]) / So than they * * came to syr Mordred where he had a grymme hoost of an hondred thousand men / * * and at the laste Syr mordred was agreyd for to haue Cornwayl and kente by Arthures dayes, After, alle Englond after the dayes of kyng Arthur.

Capitulum IV.

* * And soo they mette * * / And wyn was fette and they dranke / Ryght soo came an adder oute of a lytel hethe busshe & hyt stonge a knyght on the foot / & * * the knyght * * * drewe his swerde to slee the adder / & * * whan the hoost on bothe partyes saw that swerde * *[3]) than they

[1]) p. 843. [2]) p. 845. [3]) p. 846.

fandus, et multa milia cum eo. * * * Committitur ergo dirissima pugna inter eos, qua omnes fere duces qui in ambabus partibus affuerant, cum suis catervis corruerunt. Corruerunt etenim in parte Modredi: Cheldricus, Elafius, Egbrictus, Bunignus, Saxones: Gillapatriae, Gillamor, Gislafel, Gillarium, Hybernenses. Scoti etiam et Picti cum omnibus fere quibus dominabantur. In parte autem Arturi Olbrictus rex Norwegiae, Aschillius rex Daciae, Cador Limenic, Cassibellanus, cum multis milibus suorum tam Britonum quam caeterarum gentium quas secum adduxerat. Sed et inclytus ille Arturus rex letaliter vulneratus est, qui illinc ad sanandа vulnera sua in insulam Avallonis advectus, cognato suo Constantino, filio Cadoris ducis Cornubiae, diadema Britanniae concessit, anno ab incarnatione dominica quingentesimo quadragesimo secundo. * * * —

(p. 160) Caput IX.

Quid, ociosa gens pondere immanium scelerum oppressa: quid semper civilia bella sitiens, tete domesticis in tantum debilitasti motibus, quae cum prius longe posita regna potestati tuae subdideris, nunc velut bona vinea degenerata, in amaritudinem versa, patriam et conjuges liberosque nequeas ab inimicis tueri? * * * — —

blewe beamous trumpettes and hornes and shouted grymly. And so bothe hoostes dressyd hem to gyders * * And neuer was there seen a more doolfuller bataylle in no crysten londe * * * / euer they faught stylle tyl it was nere nyghte & by that tyme was there an hondred thousand layed deed vpon the down / * * * For here [sayd Syr Lucan] we ben thre on lyue / and wyth syr Mordred is none on lyue * * * [1])And there kyng Arthur smote syr mordred vnder the shelde * * * And whan syr Mordred felte that he had hys dethes wounde * * / * * he smote his fader Arthur wyth his swerde holden in bothe his handes on the syde of the heed that the swerde persyd the helmet and the brayne panne / and therwythall syr Mordred fyl starke deed to the erthe / And the nobyl Arthur fyl in a swoune to the erthe. [The story of Bedwere and Excalibur, and of Arthur's last journey follows.]

Capitulum VII.

[2])* * * and whan quene Gueneuer vnderstood that kyng Arthur was slayn & al the noble knyghtes syr Mordred & al the remenaunte / Than the quene stale aweye & v ladyes wyth hyr / & soo she wente to almesburye / & there she let make hir self a Nonne * *

[1]) p. 847. [2]) p. 851.

To recapitulate: The argument of "The Misfortunes of Arthur" might almost serve as an index to the VIII, IX, X and XI books of Geoffrey of Monmouth's "Historia Britonum"; while, between the account of Uther's adultery and Arthur's passing away by Syr Thomas Malory, no less than nineteen books and about 800 pages intervene. No more than 10% of the whole deals with the actual story of Arthur as portrayed in the drama, and the remainder recounts elements wholly extraneous to both the history and the drama — such, principally, as the quest for the Sangrael and the adventures of the Table Round.

The general argument of "The Misfortunes of Arthur" has already been taken as the basis of comparison with Geoffrey of Monmouth's "Historia Britonum". It has already been proven, too, that the plot in its coarse outlines, as set forth in the general argument, is borrowed from Geoffrey. It will afford us a glance into Hughes' workshop, as well as strengthen the fabric of our argument, to set forth the full extent of his dependence on Geoffrey as his source — which is to say, too, how he used the material there gained.

We have already noticed that the dialogues develop nothing of moment in the way of plot and action, but consist, for the most part, of sententious moralizing, peppered occasionally with some lively stichomythia. All occurrences, then, are crowded into the mouth of a speech-maker, like the Nuntius, when he relates the progress and outcome of Arthur's wars in Gaul against Tiberius (II. i. 1—76); or when he describes the awful battle between Arthur and Mordred (IV. ii.). The story comes to light in other speeches, like that which Mordred delivers to his generals (II. iv.); like that wich Arthur delivers to his generals and counsellors (III. ii).

Let us examine these parts first.

Such a convincing similarity between the whole of the first scene of the second act of the play, and the eleventh chapter of Book X of Geoffrey's history, as to leave no doubt about the source, reveals itself in the following parallel passages: —

Geof. "Hist. Brit." X. XI. 15 (p. 152):

* * ipse etenim audita suorum strage, quae paulo ante eisdem dabatur, cum legione irruerat, * * excelsa voce atque verbis commilitones suos inanimabat, inquiens: „Quid facitis, viri? Ut quid muliebres permittitis illaesos abire? * * Mementote dextrarum vestrarum, quae tot praeliis exercitatae, terdena regna potestati meae subdiderunt. * * Ne abeat ullus vivus, ne abeat. Quid facitis?" - Haec et plura alia vociferando, irruebat * * et cuicunque obviabat, aut ipsum aut ipsius equum uno ictu interficiebat. * * Viso igitur rege suo in hunc modum decertante, Britones majorem audaciam capessunt: Romanos unanimiter invadunt: densata caterva incedunt: et dum ex una parte pedestres hoc modo infestarent, equestres ex alia prosternere et penetrare conantur. Resistunt tamen acriter Romani: et monitu Lucii, illustris regis vicem illatae cladis Britonibus reddere elaborabant. * * Hinc autem Arturus saepius ac saepius * * hostes percutiens, Britones ad perstandum hortabatur. * * * Fiebat itaque in utraque parte caedes abhorrenda * * * Tunc multa milia Romanorum conciderunt. Tunc etiam Lucius imperator intra turmas

"Misf. of Arth." (II. i. 10—47):

Tiberius courage gaue, vpbraiding oft
The Romane force, their woonted lucke and long
Retained rule, by warres throughout the world.
What shame it were, since such atchiued spoiles,
And conquests gaind both farre and wide, to want
Of courage then, when most it should be mou'd.
How Brytaines erst paide tribute for their peace,
But now rebell, and dare them at their doores:
For what was Fraunce but theirs? Herewith incenst
They fiercely rau'd. and bent their force afresh.
Which Arthur spying, cryed with thundring voyce,
Fye, (Brytaines) fye: what hath bewitcht you thus?
So many Nations foilde, must Romanes foile?
What slouth is this? Haue you forgot to warre,
Which ne'r knew houre of peace? Turne to your foes,
Where you may bath in blood, and fight your fill.
Let courage worke: what can he not that dares?
Thus he, puissant guide in doubtfull warres,

occupatus, cujusdam lancea confossus interiit. At Britones usque insequentes, victoriam, licet maximo labore, habuerunt.

Ashamde to shun his foes, inflamde his friends.
Then yeelding to his stately Stead the raignes,
He furious driues the Romaine troupes about:
He plies each place, least Fates mought alter ought,
Pursuing hap and vrging each successe.
He yeeldes in nought, but instantly persists
In all attempts, wherein whatso withstands
His wish, he ioyes to worke a way by wracke,
And matching death to death, no passage seekes,
But what destruction works, with blade or blood.
He scornes the yeelded way, he fiercely raues
To breake and bruse the rancks in thickest throngs,
All headlong bent and prone to present spoile.
The foes inforc't withstand: but much dismaide
They senselesse fight, whiles millions lose their liues.
At length Tiberius, pierst with point of speare,
Doth bleeding fall, engoard with deadly wound.
Hereat the rest recoile, and headlong flie,
Each man to saue himselfe. The battaile quailes
And Brytaines winne vnto their most renowne.

Ibid. p. 154. Cap. XIII. 15—18: — Hostes quoque suos miseratus, praecepit indigenis sepelire eos:

Ibid. 48—53: —

Then Arthur tooke Tiberius breathlesse Corse,

corpusque Lucii ad senatum deferre, mandans non debere aliud tributum ex Britannia reddi.

And sent it to the Senators at Rome,
With charge to say: This is the tribute due
Which Arthur ought, as time hereafter serues
He'il pay the like againe: the whiles he rests
Your debtor thus.

Ibid. p. 155. Liber XI. i. 6—7, 10 11, 24—25:

Ut igitur infamia praenunciati sceleris aures ipsius attigit * * * confestim cum Insulanis tantummodo regibus, eorumque exercitibus in Britanniam remeavit. * * * [Modredus] Arturo in Rutupi portum applicanti obviam venit: et commisso praelio maximam stragem dedit applicantibus.

Ibid. 53—58:

But O! this sweete successe
Pursu'd with greater harmes, turn'd soone to sowre.
For lo: when forreine soiles and seas were past
With safe returne, and that the King should land:
Who, but his onely sonne (O outrage rare)
With hugie hoast withstoode him at the shoare?

Ibid. p. 155. XI. i. 30—32:

Postquam tandem, etsi magno labore, littora adepti fuerunt, mutuam reddendo cladem, Modredum et exercitum ejus pepulerunt in fugam.

Ibid. 72—74:

What best deserueth mention here, is this:
That Mordred vanquisht trusted to his flight,
That Arthur ech where victor is returnd.

It is the Nuntius, again, who in a long speech, interrupted only by a few suggestive questions, acquaints us with the terrible battle between Arthur's armies on the river Cambula in Cornwall. It should be noted that Hughes follows his source in most of the salient points except in the case of the following deviation, which is, however, in no wise surprising, offering, as it does, a more tragic situation than Geoffrey's narrative: The History[1])

[1]) Cf. "Le Morte Arthur", ed. Furnivall. 1864. pp. 137—8. Also "Morte Arthure", ed. Brock E. E. T. S. No. 8. pp. 125—6. Notwithstanding the agreement, in this instance, of Hughes with these poems, it is still held, for reasons already stated, that Geoffrey is the prime source.

makes Mordred to be killed by an unknown hand in the thick of the fight; it is also a hidden weapon that deals Arthur his deadly wound. Hughes follows some other version — perhaps a French one, perhaps even that of Syr Thomas Malory — in causing the father and son to destroy each other.

Such a striking similarity appears from a comparison of the two accounts of the historian-monk and the dramatist as to establish the close relationship indicated: —

"Hist. Brit." XI. i. 11—14; 18—21 (p. 155): —

Praedictus autem sceleratissimus proditor ille Modredus, Cheldricum Saxonum ducem in Germaniam direxerat, ut in illa quoscunque posset associaret sibi, et associatis quibuscunque, iterum citissimis velis rediret. * * * At ille peracto ipsius praecepto, octingentis navibus armatis Paganis plenis applicuerat: et foedere dato, huic proditori quasi suo regi parebat. Associaverat quoque sibi Scotos, Pictos, Hybernienses, et quoscunque callebat habuisse suum avunculum odio.

Ibid. XI. ii. 10—55 (p. 156):

* cito remige fugae evectus, Cornubiam versus iter arripuit. Arturus autem * * confestim prosecutus est eum in praedictam patriam usque ad flumen Cambula. * * Modredus * * confestim milites suos per catervas distribuit. * * Remanserant adhuc ei ex praedicto numero sociorum suorum sexaginta milia * * * His itaque distributis quemlibet eorum inanimabat * * Arturus quoque suum exercitum in adversa parte statuit * * et * *

"Misf. of Arth." IV. ii. 34—37.

Now that the time drewe on, when both the Camps
Should meet in Cornwell fieldes th'appointed place:
The reckelesse troupes, whom Fates forbad to liue
Till noone, or night, did storme and raue for warres.

Ibid. 43—48:

On Mordreds side were sixtie thousande men,
Some borrowed powres, some Brytans bred at home.
The Saxons, Irish, Normans, Pictes and Scottes
Were first in place, the Brytanes followed last.
On Arthurs side there were as manie more,
Islandians, Gothes, Noruegians, Albanes, Danes.

Ibid. 98:

Then both the Armies mette with equall might,
This stird with wrath, that with desire to rule:
And equall prowesse was a spurre to both.
The Irish King whirlde out a poysned Dart,

hortatur ut * * Ipsis itaque commilitones suos hinc et inde cohortantibus, subito impetu concurrunt acies, et commisso praelio crebros ictus innectere elaborabant. Fiunt ilico in utrisque partibus tantae strages, tanti morientium gemitus, tanti invadentium furores, quantos et dolorosum et laboriosum est describere * * Concidit proditor ille nefandus, et multa milia cum eo. Nec tamen ob casum ejus diffugiunt cacteri: sed ex omni campo confluentes, quantum audaciae dabatur, resistere conantur. Committitur ergo dirissima pugna inter eos, qua omnes fere duces qui in ambabus partibus affuerant, cum suis catervis corruerunt. Corruerunt etenim in parte Modredi: Cheldricus * *, Gillamor * *. Scoti etiam et Picti cum omnibus fere quibus dominabantur. In parte autem Arturi Olbrictus rex Norwegiae, Aschillius rex Daciae * *. Sed et inclytus ille Arturus rex letaliter vulneratus est * *

That lighting pearced deepe in Howels braines,
A peerelesse Prince and nere of Arthurs bloud.
Hereat the Aire with vprore lowde resoundes,
Which efts on mountains rough rebounding reares.
The Trumpets hoarce their trembling tunes doe teare:
And thundring Drummes their dreadfull Larums ring.
The Standards broad are blowne, and Ensignes spread,
And euery Nation bends his woonted warres.
Some nere their foes, some further off doe wound,
With dart, or sword, or shaft, or pike, or speare,
The weapons hide the Heauens: a night composde
Of warrelike Engines ouershades the field.
From euery side these fatall signes are sent:
And boystrous bangs with thumping thwacks fall thicke.
Conan. But what? Did Mordreds eyes indure this sight?
Nunc. They did. And he himselfe, the spurre of fiends
And Gorgons all, least any part of his
Scapt free from guilt, enflamde their mindes to wrath.
And, with a valure more then Vertue yeeldes,
He chearde them all, and at their backe with long
Outreached speare, stirde vp each lingring hand.
Ibid. 138—etc.

There fell Aschillus stout of Denmark King,
There valiant Gawin, Arthurs Nephew deare,
And late by Augels death made Albane king,
By Mordreds hand hath lost both life and Crowne.
There Gilla wounded Cador, Cornish Duke,
In hope to winne the Dukedome for his meede.
The Norway King, the Saxons Duke, and Picts,
In wofull sort fell groueling to the ground.
There Prince and Peasant both lay hurlde on heapes.
Mars frownde on Arthurs mates: the Fates waxt fierce,
And iointly ranne their race with Mordreds rage.
* * * * * * *
These odds indure not long, for Mars retires,
And Fortune pleasde with Arthurs moderate feare,
Returnes more full, and friendlyer then her woont.
For when he saw the powers of Fates opposde,
And that the dreadfull houre thus hastened on:
Perplexed much in minde, at length resolues,
That feare is couered best by daring most.
Then forth he pitcht: the Saxon Duke withstoode,
Whom with one stroke he headlesse sent to Hell.

Not farre from thence he spide
the Irish King,
Whose life he tooke as price of
broken truce.
Then Cador foreward prest, and
haplie mette
The Traytor Gilla, worker of
these warres,
Of whom by death he tooke
his due reuenge.
The remnant then of both the
Camps concurre,
They Brytaines all, or most: few
Forreines left.

* * * * * * *

Of both these Hoasts so huge
and maine at first,
There were not left on either
side a score.

* * * * * * *

At length, when Mordred spyde
his force to faint,
And felt himselfe opprest with
Arthurs strength

* * * * * * *

He loathes to liue in that afflicted
state,
And valiant with a forced Vertue,
longs
To die the death: in which
perplexed minde,
With grenning teeth, and crabbed
lookes he cryes,
I cannot winne: yet will I not be
wonne.

* * * * * * *

So saying forth he flings,
And desperate runs on point of
Arthurs Sword,

* * * * * * *

Whereon engoarde he glides, till nere approcht,
With dying hand he hewes his fathers head.
So through his owne annoy, he noyes his Liedge,
And gaines by death accesse to daunt his Sire.

Hughes had a drama to write, which, of course, required him to diverge from a mere metrical reproduction of the Latin history. Mordred and Arthur are, in the same breath, described by Geoffrey as in the act of exhorting their men to the onslaught. Naturally, Hughes brings into his play more art than lies in such a bald narrative, by first presenting Mordred as addressing his generals, Gilla, Gillamor, Cheldrichus, Dux Pictorum, Conan, in II. iv.; and then, in another act, III. iii., introducing Arthur as surrounded by his warriors, Gawin King of Albanie, Aschillus King of Denmarke, the King of Norway and a number of soldiers, whom he, in turn, animates to grim deeds of battle. Such use of raw material is to be expected from an author of taste and talent. For example:

Hist. Brit. (San-Marte) XI. i. p. 155; 14—17:

Spoponderat etiam se ipsi hoc pacto daturum partem illam insulae, quae a flumine Humbro usque ad Scotiam porrigebatur, et quicquid in Cantia tempore Vortegirni Horsus et Hengistus possederant.

"Misf. of Arth." II. iv. 17—25:

Mord: Right noble Duke, through whom the Saxons vowe
Their liues with mine, for my defence in warres:
If we preuaile and may subdue our foes,
I will in liew of your so high deserts,
Geue you and yours all Brytish lands that lie
Betweene the floud of Humber, and the Scottes,
Besides as much in Kent as Horsus and
Hengistus had, when Vortigern was king.

That the compact, above described, is extended to other generals loyal to Mordred, is barely hinted at in Geoffrey. The dramatist's tastes and art, however, prompted him to work out the hint with more detail and dramatical coloring than belongs to the history, by making Mordred promise each of his chieftains a particular honor and reward in the shape of the "estates of their enemies if they came off with victory" (promittens caeterorum possessiones eis, si ad triumphandum perstarent. -- Hist. Brit. XI. ii. 23—24). This is one of the most readable sections of the play.

Not quite so significant a hint, but a potent one, nevertheless, gave occasion to Hughes' representation of Arthur's lengthy, though eloquent, speech to his assembled generals, before and after they had sworn him fidelity (III. iii.). Geoffrey gives a brief résumé of the supposed exhortation (X. ii.). It corresponds, in all essentials, with the one in the Drama.

"Hist. Brit." XI. II. pp. 156—7. 24—33:

Arturus quoque suum exercitum in adversa parte statuit, quem per novem divisit agmina pedestria cum dextro ac sinistro cornu quadrata: et unicuique praesidibus commissis, hortatur ut perjuros et latrones interimant, qui monitu proditoris sui de externis regionibus in insulam advecti, suos eis honores demere affectabant. Dicit etiam diversos diversorum regnorum Barbaros imbelles atque belli usus ignaros esse, et nullatenus ipsis virtuosis viris et pluribus debellationibus usis resistere posse, si audacter invadere et viriliter decertare affectarent.

"Misf. of Arth." III. iii. 23—46; 102—130.

* * Yea let that Princocke come,
With sodayne Souldyers pampered vp in peace,
And gowned troupes, and wantons worne with ease:
With sluggish Saxons crewe, and Irish kernes,
And Scottish aide, and false redshanked Picts,
Whose slaughters yet must teach their former foyle.
They shall perceaue with sorrow, e'r they part,
When all their toyles be tolde, that nothing workes
So great a wast and ruine in this age,

As doe my warres. O Mordred, blessed Sonne,
No doubt these market mates, so highly hier'd,
Must be the stay of thy vsurped state.
And least my head inclining now to yeares,
Should ioy the rest, which yet it neuer reapt:
The Traytor Gilla, traind in treacherous iarres,
Is chiefe in armes, to reaue me of my Realme.
What corner (ah) for all my warres shall shrowde
My bloodlesse age: what seate for due deserts?
What towne, or field for auncient Souldiers rest?
What house? What rooffe? What walls for weried lims?
Stretch out againe, stretch out your conquering hands,
Still must we vse the force so often vsde.

* * * * *

Since thus (my faithfull mates) with vowes alike,
And equall loue to Arthurs cause, you ioyne
In common care, to wreake my priuate wrongs:
Lift vp your Ensignes efts, stretch out your strengths,
Pursue your Fates, performe your hopes to Mars,
Loe here the last and outmost worke for blades.

This is the time that all our valour craues.
This time by due desert restores againe
Our goods, our lands, our liues, our weale and all.
This time declares by Fates whose cause is best,
This, this condemnes the vanquisht side of guilt.
Wherefore, if for my sake you scorne your selues,
And spare no sword nor fire in my defence,
Then, whiles my censure iustifies your cause,
Fight, fight amaine: and cleare your blades from crime,
The Judge once changde, no warres are free from guilt.
The better cause giues vs the greater hope
Of prosperous warres, wherein, if once I hap
To spie the wonted signes, that neuer failde
Their guide, your threatning lookes, your firie eies,
And bustling bodies prest to present spoile:
The field is wonne. Euen then methinkes I see
The wonted wasts and scattered heads of foes,
The Irish carcas kickt, and Pictes opprest,
And Saxons slaine, to swim in streames of bloud.
I quake with hope. I can assure you all,
We neuer had a greater match in hand.

March on: delaie no Fates whiles
Fortune fawnes,
The greatest praise of warres
consists in speed.

It is not unlikely that Hughes had the opening words of Arthur's speech (as represented by Geoffrey — IX. XVI. 1—3 p. 136.) in mind while penning the first three lines of III. iii. The fact that the former was delivered before the battle with Tiberius and the latter before the battle with Mordred, detracts nothing from the argument of source:

Consocii (inquit) adversitatis et prosperitatis: quorum probitates hactenus et in dandis consiliis, et in militiis agendis expertus sum * * *

O Friends and fellowes of my
weriest toyles,
Which haue borne out with me
so many brunts,
And desperate stormes of wars-
and brainsicke Mars.

Hughes' favorite expressions, "stately type of Troy", meaning London, and "promised seate of Brute", meaning Britain, are so beautifully explained by Geoffrey of Monmouth that we must quote him somewhat at length again: —

Hist. Brit. l. iii. p. 5. : —

"Aeneas post Trojanum bellum, urbis excidium cum Ascanio diffugiens, Italiam navigio adivit. Ibi cum a Latino rege honorifice receptus esset * * * Ascanius regia potestate sublimatus, * genuit filium, cui nomen erat Sylvius; hic furtivae Veneri indulgens, quandam Laviniae neptem uxorem duxit, eamque fecit praegnantem. * * Traditur autem ille [puer] nutrici, vocaturque Brutus." Brutus, after divers wars and adventures, arrives (ib. I. XI. 42 seqq.) "in quandam insulam, vocatam Leogeciam", where "venerunt ad quandam civitatem desertam, in qua templum Dianae repererunt. In eodem imago Deae responsa dabat, si forte ab aliquo veneranti peteretur". The oracle, having been addressed by Brutus, gave answer thus (ib. p. 13):

"Brute, sub occasu solis trans Gallica regna,
Insula in Oceano est undique clausa mari:
Insula in Oceano est habitata Gygantibus olim,
Nunc deserta quidem: gentibus apta tuis.
Hanc pete; namque tibi sedes erit illa perennis:
Hic fiet natis altera Troja tuis:
Hic de prole tua reges nascentur: et ipsis
Totius terrae subditus orbis erit."

After Brutus had entered Aquitania and ravaged it with fire and sword, he "prosperis quoque ventis promissam insulam exigens in Totonesio applicuit littore" (Ibid. I. xv. l. 57, p. 17.).

"Erat tunc nomen insulae Albion, quae a nemine, exceptis paucis gygantibus, inhabitabatur. * * Denique Brutus de nomine suo insulam Britanniam, sociosque suos Britones appellat. (Ibid. XVI. l. 1—2; 8—9) * * Affectavit Brutus civitatem aedificare * * * perveniens autem ad Tamensem fluvium, * * locum nactus est proposito suo perspicuum. Condidit itaque civitatem ibidem, eamque Trojam novam vocavit: et * * * tandem per corruptionem vocabuli Trinovantum dicta fuit." (Ibid. XVII. l. 1—8).

What other version of the pretty legend of Brutus and New Troy than that of Geoffrey's pleasing pen could have floated through Thomas Hughes' fancy when he put these exclamatory words into the mouth of the Nuntius addressing the British shores? —

"Lo, here at length the stately type of troy,
And Brytain land the promist seate of Brute"
(II. i. 1—2).

What likelier source, again, for Arthur's impassioned apostrophe to his suffering land? —

"Thou soile, which erst Diana did ordaine
The certaine seate and bowre of wandring Brute:
Thou Realme which ay I reuerence as my Saint,
Thou stately Brytaine, th'auncient tipe of Troy * *"
(III. iii. 47—51).

An alarming discrepancy between Geoffrey of Monmouth and Thomas Hughes would seem, at first thought, to present itself in regard to Mordred. That too thoroughbred young scion of the line of Brute is by Hughes sensationally charged with being the offspring of incestuous intercourse. Cf. The general argument of the tragedy:

"Arthur delighted in his sister Anne, who made him father of Mordred."

Now Geoffrey never mentions Mordred (so far as I have been able to find) as the son of Arthur, but invariably calls him his nephew.

Cf. "Hist. Brit." p. 154, X. XIII. 21:

"Nunciatur ei [Arturo] Modredum nepotem suum * * ejusdem diademate per tyrannidem et proditionem insignitum esse *"

Cf. Ibid. VIII. xx. 25—28 (p. 118):

"Cepitque [Uther] Igernam et voto suo potitus est. Commanserunt deinde pariter non minimo amore ligati: progenueruntque filium et filiam. Fuit autem filii nomen Arturus, filiae vero Anna."

Cf. Ibid. IX. IX. 6—8 (p. 128):

"Lot autem, qui tempore Aurelii Ambrosii sororem ipsius [Arturi] duxerat: ex qua Walgannum et Modedrium genuerat. * *"

Hughes rings the changes on this pungent bit of Senecan "*motif*" thus:

Arth.: My blood and kinred doubled in his birth,
Inspires a mixt and twice descending loue.
(V. i. 91—92).

Arth.: And thou, O haplesse boye, O spight of Fates,
(What mought I terme thee, Nephew, Sonne, or both?)
(V. i. 104—5).

Arth.: My Sonne, my Nephew, yea, each side myselfe —
Nerer then all (woe's me) too nere, my foe.
(III. iv. 16—17).

Arth.: Well: t'is my plague for life so lewdly ledde,
The price of guilt is still a heauier guilt.
For were it light, that eu'n by birth my selfe
Was bad, I made my sister bad: nay, were
That also light, I haue begot as bad.
Yea, worse, an heire assignde to all our sinnes.
(III. iv. 18—23).

Cf. Syr Thomas Malory's Morte Darthur (Oskar H. Sommer's edition), Cap. XIX. Book I., closing lines: "Kynge Arthur rode vnto Carlyon / And thyder came to hym Kyng Lots wyf of Orkeney in the maner of a message / but she was sente thyder to aspye the Courte of Kynge Arthur / and she came rychely bisene with her four sones * * * / the kynge desyred to lye by her / * * * and he begate vpon her Mordred / and she was his syster on the moder syde Igrayne * *".[1])

As a matter of fact, the French version of the Arthurian legends was in Hughes' time very popular, and, as the Maloryan accretion in this particular instance suited his purpose — which was to pander to a morbid taste for horrors — there was no reason why he should fail to use it. In fact, there was every reason why he should do so.

Our author's work-shop shows itself no very inferior one from the manner in which he begins his play. He places himself in line with such shining lights as Homer, Virgil, Shakspere, Milton, by going into medias res (we might say directly into medias res, if it were not for Gorlois' opening speech), and beginning with Guenevora's despair at Arthur's home-coming after his nine years' wars against Lucius Tiberius in France, which, as we already know, are described later by the Nuntius. Let the following excerpts from Geoffrey and the play serve to illustrate this:

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[1]) It may be interesting, but hardly of much consequence, to compare, in this connection, Nastasi, in Zeitschrift für das Realschulwesen, XIX, Wien 1894. pp. 672—3.

"Hist. Brit." X. XIII. 20—25, p. 154:

Adveniente vero aestate, cum Romam petere affectaret, et montes transcendere incoepisset, nunciatur ei Modredum nepotem suum, cujus tutelae commiserat Britanniam, ejusdem diademate per tyrannidem et proditionem insignitum esse; reginamque Ganhumaram, violato jure priorum nuptiarum, eidem nefanda Venere copulatam esse.

Ibid. XI. I. 38—42, p. 156:

Quod ut Ganhumarae reginae annunciatum est, confestim desperans, ab Eboraco ad urbem Legionum diffugit, atque in templo Julii Martyris, inter monachas ejusdem caste vivere proposuit, et vitam monachalem suscepit.

"Misf. of Arth." Genei ment:

Arthur — leauing his Gueneuora in the tuitior dred, to whome like committed the kingdom absence, arriued at Fra During this absence Mord ambicious, for the 'ffectin of he made loue to Gu who gaue eare vnto him. ora hearing that Arth alreadie embarked for through dispaire purposin ly, sometimes to kill band, sometimes to kill at last resolued to er religion.

Ibid. Arg. of the first

2. In the second scene, ora hearing that Art on Seas returning, de: menaceth his death, fro intent she is disswaded b a Lady of her Court & her secretes.

3. In the third scene Gi perplexedly mindeth h death, whence being by her sister, she res enter religion.

Ibid. I. i. 33—35:

Gorlois: Let Guenouer
what franticke
Distract a wife, when
wedlockes
Both fonde and fell, she l
loathes a

Ibid. I. iii. 68—77:

Guen: My death is vo
death must needes tak

But such a death as standes with
iust remorse —
Death to the worlde and to her
slipperie ioyes:
A full deuorce from all this
Courtly pompe,
Where dayly pennance done for
each offence,
May render due reuenge for euery
wrong:
Which to accomplish, pray my
deerest friends,
That they forthwith attyrde in
saddest guise,
Conduct me to the Cloister next
hereby,
There to professe, and to renounce
the world.

Ibid. I. iv. 20—24:

Mord: O Queene, my sweete
associate in this plunge
And desperate plight, beholde
the time is come
That either iustifies our former
faults,
Or shortly sets vs free from euery
feare.

Ibid I. iv. 37—43.

Gven. Why dost thou still stirre
vp my flames delayde?
His strayes and errors must not
moue my minde. . . . .
What, that I ought not to condemne
my liedge,
Nor can, thus guiltie to myne
owne offence?
Where both haue done amisse,
both will relent.
He will forgiue that needes must
be forgiuen.

Compare further:

"Hist. Brit." IX. xi. 87. p. 131—

Emensis iterum novem annis, cum totius Galliae partes suae potestati submisisset, venit iterum Arturus Parisios, tenuitque ibi curiam.

Ibid I. iv. 52:

Gven. It seru'd your turne t'usurpe your fathers Crowne.

Ib. I. iv. 62–63:

Gven. Suppresse for shame that impious mouth so taught,
And to much skild t'abuse the wedded bed.

"Misf. of Arth." I. ii. 1:

Gven. And dares he after nine yeares space returne?

Ibid I. ii. 88:

Gven. And seemes it light to want him nine yeare space?

Ibid III. i. 193–4:

Cador. Haue Romaines for requiring but their owne
Aboad your nine yeares brunts?

In our examination thus far we have dealt with the greater number of names in the list of speakers, and have noticed that the principal ones are derived from Geoffrey of Monmouth's History; that occasionally, as in the case of Guanhumara and Walgan, the author of the play prefers the Anglo-French equivalents — Guenevora, Gawin.

There remain the following characters for a word of explanation: Fronia, "a Lady of her [Gueneuora's] trayne"; Angharad, "sister to the Queene"; Conan, "a faithfull Counseller" [to Mordred]; Gilla, "a Brytish Earle"; Cador "Duke of Cornwall"; Hoel, "King of little Brittaine"; Gildas, "a noble man of Brytain".

Cf. Hist. Brit. (San-Marte) IX. v. (p. 125):

Rex igitur potitus victoria, Cadorem ducem Cornubiae jussit persequi illos.

Ibid IX. ii, 5—8 (p. 123):

Communi tandem assensu illato, mittuntur Armoricam nuncii ad regem Hoelum, qui ei calamitatem Britanniae

notificarent. Erat autem Hoelus filius sororis Arturi ex Dubricio rege Armoricanorum Britonum generatus.

Ibid IX. ix. 10—13:

[Arturus] duxit uxorem Guanhumaram ex nobili genere Romanorum editam: quae in thalamo Cadoris ducis educata, totius insulae mulieres pulchritudine superabat.

Ibid IX. xii, 48 (p. 132):

Lot rex Norwegiae: Aschillius rex Dacorum.

Aurelius Conan is one of the kings of Britain succeeding Arthur (Hist. Brit. XI. iv. 7). In Geoffrey he does not play the *rôle* of adviser to Mordred.

Gildas is, of course, the well-known historian of British antiquity. Vid. Geoffrey I. i. 3.

Angarad: The name occurs in Geoffrey II. 8, as Angarad, who is a daughter of Ebraucus.

Gilla may be Gillapatriae, an Irish leader under Mordred (San-Marte XI. ii. 50).

Fronia, Gilla and Gildas thus appear to be creatures of Hughes' own imagination.

But Geoffrey of Monmouth is not the only source of "The Misfortunes of Arthur". It has been shown, in a preceding chapter, that Hughes is one of the chief representatives of the Senecan school, of which Sir Philip Sidney was a distinguished admirer. But Hughes was not satisfied with copying Seneca. He borrowed from him — to-day we should say, plagiarized; and, in his borrowing — or plagiarizing — he went farther than any other known author — so far that we cannot avoid pointing to Seneca as a very considerable source of "The Misfortunes of Arthur".

Dr. J. W. Cunliffe[1]) was the first to point out the extent of Hughes' indebtedness to the Roman playwright.

[1]) "The Influence of Seneca on Eliz. Trag.", App. II.

Cunliffe's verdict, after a thorough and exhaustive examination, is to the effect that "the first act is little more than a mosaic of extracts from Seneca, pieced together with lines of Hughes' own invention". "Gorlois", he says "quotes a number of lines from the opening speech of the ghost of Tantalus in Thyestes. The model chiefly followed in the following scenes is Agamemnon, Guenevora being moulded on Clytemnestra, and Mordred on Aegisthus" ** "Fronia, in scene ii, and Conan, in scene iv, repeat the lines of the Nurse in the Agamemnon, Hippolytus, Medea and Hercules Oeteus, and the servant in the Thyestes and Conan also plays the part of Seneca in the Octavia." * "The dialogue between Mordred and Conan in scene on kingly rights and duties, is borrowed partly from that between Seneca and Nero in the Octavia, partly from that between Agamemnon and Pyrrhus in the Troas." [1])

As many as 120 parallel passages are drawn up by Cunliffe, comprising about 300 lines out of a total of 2192. Most of these cover the first act. They have all been embodied in the notes to our text.

Comparison of these instances with their equivalents in the "Tenne Tragedies of Seneca, Translated into English — — — Imprinted 1581", demonstrates not only a more literal, but, invariably, a more graceful, rendering creditable to Hughes.

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[1]) Ibid. pp. 52 seq.

III. The Authors.

a) Thomas Hughes.

The obscurity which veils the life of Thomas Hughes, the principal author of "The Misfortunes of Arthur", may be said to be quite as dense as that which dims the biography of William Shakspere. Yet we are possessed of a few facts which, although meagre, are sufficient for our purpose, the importance of the man and the nature of his work. For these facts we are indebted to the brief article on Thomas Hughes by Arthur H. Bullen, in the Dictionary of National Biography, and the accompanying bibliography.

The dates of Hughes' birth and death are unknown to us. Cooper's annals of the University of Cambridge, however, disclose our dramatist's name with the additional note that he was born in Cheshire, matriculated at Queen's College in Nov. 1571, proceeded B. A. 1575—6, and on the 8th of Sept. 1576, was elected a fellow of his college under royal mandate.

This is a distinguished University career, but no more than is to be expected from a writer whose work betrays on every page a thorough familiarity with the classical drama and the Latin history of Geoffrey of Monmouth. It is not surprising, then, that, on leaving Cambridge, he became a member of the society of Gray's Inn, to associate with such brilliant legal wits and writers as William Fulbecke,

Christopher Yelverton and Francis Bacon. And the fact that his pen composed the entire body of the drama written for Queen Elizabeth's special benefit and amusement, argues for him a high order of literary talent in the eyes of his associates, who, together with the three just named, were Nicholas Trotte, Francis Flower, John Lancaster, and a certain "Maister Penroodocke". The part each of these gentlemen (with the exception of Trotte) assumed in the production of the piece, is specifically stated in the closing note of the quarto edition: —

"Besides these speaches", the phraseology runs, "there was also penned a Chorus for the first act, and another for the second act, by Maister Frauncis Flower, which were pronounced accordingly. The dumbe showes were partly deuised by Maister Christopher Yelverton, Maister Francis Bacon, Maister John Lancaster and others, partly by the saide Maister Flower, who, with Maister Penroodocke and the said Maister Lancaster, directed these proceedings at Court."

b) Nicholas Trotte.

Nicholas Trotte is mentioned in the prefacing lines to the Introduction as its author; while his name is again printed in large letters and, perhaps, with superfluous care, at its close.

Of the seven members of "the societie of Grayes-Inn", just mentioned, it would be a task as futile as it would be unnecessary, to give a full and detailed biographical account.

c) Francis Bacon.

As for Bacon, reference need only be made to the mass of literature, biographical and otherwise, bearing his name, to appreciate his importance in the legal, political and thinking circles of Elizabeth's, and particularly James's reign. Born in

1561; entering Trinity College, Cambridge, at the age of twelve years and three months, in April, 1573; admitted, in June, 1575, to Gray's Inn; attached, in 1576, to the embassy of Sir Amias Paulet to France; admitted utter barrister on the 27 of June, 1582 — the future Lord Verulam and author of "Novum Organum", had no reason to be discouraged in his hopes for an ambitious career, when, in the Parliament that opened 23 of Nov., 1584, he sat for the borough of Malcombe Regis (as Spedding tells us) "listening to the discussion of the greatest questions of the times." If we are to accept Spedding's very plausible theory of Bacon's authorship of a "Letter of Advice to Queen Elizabeth", "written at the end of 1584 or the beginning of 1585", — the advice turning on the Queen's attitude towards the Catholics and the best mode of dealing with them —; and, if we bear in mind that Bacon became a bencher of Gray's Inn in 1586, that he sat for Taunton in the Parliament which met on the 29th of Oct. of the same year, while, for that which was opened on Feb. 4, 1589, he served as a member from Liverpool — we form a pretty high estimate, and undoubtedly a true one, of Bacon's growing importance at court no less than in the House of Commons at the time when "The Misfortunes of Arthur" was presented before the Queen. Considering his youth — 27 years — we cannot avoid the verdict that his influence was considerable and his star attracting attention on, and prior to, the 28th day of February, 1587. He must have stood upon a high legal and political footing as compared with his fellows of Gray's Inn, particularly the seven other gentlemen with whom he united in the creation of our drama. Yet we are told that the *rôle* assigned to him there was the very subsidiary one of helping Yelverton, Lancaster "and others" to "devise the dumbe showes" or of directing the work of presenting these devices. Not a line from his pen! Not a written syllable

from that colossus whom Ignatius Donnelly and those of his cult have failed to set up in the throne of Shakspere! And yet this, at the time when he is supposed to have been engaged, or about to be engaged, on his earliest Shaksperean tragedies and comedies in the secrecy of his — cryptogram!

The subsequent events of Bacon's life and those works with which he is usually credited, are too well known to bear repetition, especially as such repetition would be without purpose in this place. It may not, however, be uninteresting to note that, according to F. G. Fleay ("Chronicle of the English Drama", Vol. I), Bacon on several later occasions improved the opportunity to woo his dramatic muse, proving her a divinity of about the same type as she who inspired him in "The Misfortunes of Arthur." So much is patent from the bare titles:

"1592—3 [query 1592, Nov. 17]. He wrote speeches for a Device presented to the Queen, printed by Mr. Spedding as "A Conference of Pleasure", and about the same time a sonnet (in honor of the Earl of Essex), when he entertained the Queen at Twickenham Park.

"1595, Jan. 3. Bacon contributed to the Gesta Graiorum the speeches of the six councillors to the Prince of Purpoole.

"1595. Nov. 17. He wrote the speeches for the Device [query the Essex Antic Mask] exhibited by the Earl of Essex to the Queen on the anniversary of her accession.

"1613. Feb. 20. He was the 'chief contriver' of Beaumont's mask of the marriage of the Thames and the Rhine at the Princess Elizabeth's marriage.

"1614, Jan. 6. He was 'the chief encourager' of the Mask of Flowers, presented by the gentlemen of Gray's Inn at the marriage of the Earl of Somerset."

d) Christopher Yelverton.

Of Christopher Yelverton there is no doubt that, in legal and literary circles, he was quite as well known, in 1587, as Francis Bacon. Having contributed the epilogue to the tragedy "Jocasta", "adapted" from Euripides-Dolce by George Gascoigne for performance before Elizabeth at Gray's Inn in 1566, he was one of the first to earn from his Queen the commendation for his society that "it was a house she was much indebted to, for it did always study for some sports to present unto her" (Foss: "Judges of England"; V, 439); and it is surprising that he was not assigned a more ambitious part than that of "dresser of the dumbshows" for the "Misfortunes of Arthur". The reason for this is, perhaps, to be found in stress of professional work and ambition. Nor, as his subsequent career would seem to show, need we irreverently suspect of him that

> "Nowher so bisy a man as he ther nas,
> And yet he semed bisier than he was."

Descended from Sir William Yelverton, who had been judge of the King's bench in the reigns of Henry VI. and Edward IV.; and, four generations later, from William Yelverton, who was reader of Gray's Inn in 1535 and 1542, and, probably, a member of Parliament (1571—2), our Christopher had family tradition as a stimulus and spur to a legal and political career. He was third son to this William, whose family is recorded to have been a large one. His name appears in Wood's Athenae Oxonienses (Bliss), i. 436, but of his career at Oxford no mention is made. He was received into Gray's Inn in 1552, becoming reader in Lent, 1574, and again in Lent, 1583, Treasurer in 1573 and 1584; and, in 1589, was called to the degree of the coif. In 1598 he was appointed Queen's Sergeant (Dugdale's Orig. 295, 298 Chron. Ser.), having been recommended for the place by Lord Burleigh in 1594—5 (Peck's Desiderata Curiosa, b. V, 6), and continued in the

office until about Feb. 2, 1602, when he was nomina a judge of the King's Bench. A year later he was knight He died in Nov. 1612, at Easton Maudit, Northamptonsh His son, Henry, as judge of the Common Pleas, contin his ancestors' legal usefulness and fame.

e) William Fulbecke.

Deserving to stand next to Trotte, if not to Hugh himself, in point of comparative literary merit, is Willi Fulbecke [1]), who contributed two speeches to be "p nounced" at pleasure, "instead of Gorlois his first speec and "Gorlois his last speeche" respectively. He was kno as a legal writer; was born, 1560, the younger son Thomas Fulbecke, sometime Mayor of Lincoln, and d about the end of Elizabeth's reign. Like Hughes and rest of our coterie of whom we find any trustworthy rec he enjoyed the advantages of university training — study at St. Alban Hall, Oxford, proceeding B. A., 1581, M. A., 1584. In the last year he removed to London entered Gray's Inn to devote himself to the diligent st of the law, in which he won distinction as an author, a having tried his 'prentice hand with 1) "A Book of Christ Ethicks, or Moral Philosophie", and 2) the two speec of our play. His best-known work, published in 16 and revised by F. H. Stirling in 1820, is entitled "A rection or Preparation to the Study of the Law". Th followed, in 1601, "An Historicall Collection of the Contin Factions, Tumults, and Massacres of the Romans", of wh a second edition was published in 1608, with a new t beginniug, "An Abridgement, or rather, a Bridge, of Ro Histories etc."; again, in 1601 "A Parallele, or Confere of the Civil Law, the Canon Law, and the Common I of England etc." new edition, 1618; and in 1602 "' Pandectes of the Law of Nations etc."

[1]) Dictionary of National Biography.

A glance at these titles and those of Bacon's writings, as well as the known facts of Yelverton's career, verifies Nicholas Trotte's general dictum on himself and his seven friends:

"Unto Astreas name we honour beare,
Whose sound perfections we doe more admire
Then all the vanted store of Muses guifts.

* * *

No eloquence disguising reasons shape,
Nor Poetrie, each vaine affections nurce,

* * *

Can winne Astreas seruants to remoue
Their seruice, once deuote to better things.
They with attentiue mindes and serious wits,
Reuolue records of deepe Iudiciall Acts,
They waigh with steaddy and indifferent hand
Each word of lawe, each circumstance of right."[1])

Respecting the remaining three — Penroodocke, Flower and Lancaster — the historic oracle seems long since to have grown mute.

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[1]) Intr. to the Play, ll. 63—78.

IV. The Verse.

The scheme which an author of blank-verse may be supposed to keep before his mind's eye, is one of an alternate succession of unaccented and accented syllables in such order as to form ten syllables to a verse, or line, thus: × ⏑́ × ⏑́ × ⏑́ × ⏑́ × ⏑́

This scheme is more or less closely observed, according to the taste and skill of the poet. A servile adherence to the rule is, of course, out of the question with any author of merit and distinction. To be sure, a drama, or an epic poem, composed entirely of lines of just five accents, each accent preceded by one unaccented syllable, is quite conceivable. But, as such servility to form would render the work unbearably monotonous and stiff, it is not to be expected, I venture to say, to present itself in all the realm of English literature, much less in the text here under criticisim. Paradoxical as it may seem, it has nevertheless been found, and is now universally accepted as a matter of course, that, the wider the author's range of licenses, the broader and freer (caeteris paribus) his art and power. We find ourselves dealing, after all, not with a paradox, or the violation of a rule, but, rather, with the flexible use of an instrument of poetry and the author's superiority to his tools.

In order to come to a clear conception of such licenses, it is needful, first of all, to distinguish between word-accent, verse-accent and logical accent.

It is a well-known principle that all Germanic words show a prime characteristic of bearing their accent on the first syllable.[1]) This tendency will not infrequently conflict with the scheme of blank-verse accent, thus producing two results, viz., 1) fluctuating (also known as hovering) accent and 2) inverted accent.

Fluctuating accent, as the term implies, is associated with some uncertainty as to where the ictus should fall; that is to say, either of the two syllables in question may be pronounced with but slightly differing, if not equal, stress.

Inverted accent, on the other hand, is a case of undoubted conflict with the verse-scheme.

An examination of our text, extending over the 387 lines of act I, brings to light about 56 cases of conflict with the proposed scheme. Of these, the very marked minority of 7 instances are due to the obtrusiveness of word-accent, as the following examples may serve to show:

A. 1. Those in which the conflict occurs at the beginning of the line, resulting in inverted accent:

Glutte on reuenge: thy wrath abhorres delayes (I. i. 9).
Raues not inough: it likes me to be filde (I. ii. 41).
Feare of his want doth add a double griefe (I. ii. 67).
Who can appoint a stint to her offence? (I. ii. 75).
Both of your sex and future fame of life (I. ii. 95).
Death is decreed: what kinde of death, I doubt: (I. iii. 15).
Death is and end of paine, no paine itselfe (I. iii. 43).
Dye: but no common death: passe Natures boundes (I. iii. 54).
None can be deemed faultie for his Fate (I. iii. 63).
Loue is an error that may blinde the best (I. iii. 66).
Death to the worlde and to her slipperie ioyes (I. iii. 70).
Which to accomplish: pray my deerest friends (I. iii. 74).
There to professe and to renounce the world (I. iii. 77).
Trust to't: the angry Heauens contriue some spight (I. iv. 5).
Spare vs but whiles we may prepare our graues (I. iv. 14).
Thinke then, our loue is not vnknowen to him (I. iv. 34).
Why dost thou still stirre vp my flames delayde? (I. iv. 37).

[1]) Schipper: „Englische Metrik". I. p. 15 ff.

What, that I ought not to condemne my liedge (I. iv. 40).
His is the crime, whom crime stands most in steede (I. iv. 53).
They that conspire in faults offend a like,
Crime makes them equall whom it iointly staines.
Well should she seeme most guiltlesse vnto thee (I. iv. 58).
Since that your highnes knowes for certaine truth (I. iv. 68).
Trust to't, their faith will faint where Fortune failes (I. iv. 85).
Weake is the Scepters hold that seekes but right (I. iv. 98).
Toungs are vntamde: and Fame is Enuies Dogge (I. iv. 124).

A. 2. Those in which the conflict occurs in the middle of the line, resulting, again, in inverted accent:

This Clymats ioy, *plac'd in* imperiall throne (I. i. 56).
How better tho *wert to* represse your yre? (I. ii. 56).
Alone you may not die, *with me* you may (I. iii. 27).
Which thou hast stainde? *What for* thy stocke thou shamst? (I. iii. 48).
Not death, nor life alone can giue a full
Revenge: ioyne both in one. *Die: and* yet liue.
Where paine may not be oft, *let it* be long (I. iii. 49—51).
Whiles woundes be cur'd, *griefe is a* salue for griefe (I. iii. 58).
And shun no paine nor plague *fit for* thy fact (I. iv. 8).
Where both haue done amisse, *both will* relent (I. iv. 42).
A Iudge seuere to vs, *milde to* himselfe (I. iv. 48).
T'is hard to say *which be* his faithfull friends (I. iv. 88).
Euen then you feare
The worst. *Feares* follow hopes as fumes doe flames (I. iv. 92).

B. Those in which the conflict results in fluctuating accent:

Theft, exyle, flight? All these may Fortune sende (I. ii. 37).
Loue, anguish, wrath will soone afforde inough (I. ii. 81).
Well, shame is not so quite exilde, but that (I. ii. 98).
Whence, when h'is come, he neuer can returne? (I. iii. 38).

Where the fluctuating accent appears, it gives the line somewhat the effect of an Alexandrine verse. Every such line, however, can be easily scanned; the interference is not such as to offend the ear, but is to be reckoned with those licenses which make for flexibility of diction.

Another glance at the examples acquaints us with the authors' care to allow themselves the freedom of inverted and fluctuating accents only at those two places in the verse where a disturbance of the scheme works with pleasing effect:

1. At the beginning of the line, and
2. Immediately after the caesura.

It is natural to believe that the authors purposely, and purely from motives of good taste, avoided the employment of these irregularities elsewhere.

An author's method of dealing with the caesura of blank-verse, is another well-known test of his skill. If he never swerves from a hard-and-fast rule in regard to this, as well as to the above, characteristics of metre, his verse is bound to degenerate into mere singsong. The ubiquity of the caesura is one of the prime tests of meritorious blank-verse.

Our play exhibits no mean record of caesural ubiquity. Out of a total of 2245 lines, 1237 show the intro-versal pause immediately after the second accent; 625, after the third accent, 140, after the first accent, and 19 after the fourth accent. No less than 224 lines contain a double caesura. [1])

Such a preponderating frequency of the caesura immediately after the second accent points again to a scheme which the authors of "The Misfortunes of Arthur" more or less consciously obeyed: —

× ⏑ × ⏑ // × ⏑ × ⏑ × ⏑

The ubiquity of the caesura may be due to several causes; first of all, however, to a conflict of the logical pause with the verse-pause afte the second accent.

Let the opening lines from the mouth of Gorlois suffice to make this clear:

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[1]) It is not for a moment held that any other reader would not come to different results. Individual taste might alter the figures in not a few cases, but, it is believed, not to such an extent as to change the line of argument.

Since thus ‖ through channells blacke of Limbo lake,
And deepe infernall floude ‖ of Stygian poole,
The gastly Carons boate ‖ transported backe
Thy ghost ‖ from Plutos pittes and glowming shades,
To former light ‖ once lost by Destnies doome:
Where proude Pendragon ‖ broylde with shamefull lust,
Dispoylde thee erst of wife ‖ of lande and life:
Now (Gorlois) / worke thy wish, ‖ cast here thy gaule,
Glutte on reuenge: ‖ thy wrath abhorrs delayes. (I. i. 1—

The caesura may be dislodged from its place direc after the second accent, by a word ending with one more unaccented syllables. When, as in our scheme abo the caesura follows an accent, it is termed a mascul caesura [1]). When, however, the author, either from moti of good taste, or from inability to find a word that ends w an accent before the pause, chooses one that ends with or more unaccented syllables, he gains in flexibility expression. If the pause is preceded by an unaccen syllable, the caesura is lyrical; if preceded and follov by an unaccented syllable, of which one is redundant, caesura is epic. [2])

The ensuing text displays, out of a total of 2 caesuras, as many as 403 of the lyrical kind.

The epic kind occur so seldom as to render it hig probable that Thomas Hughes and his associates were conscious of their intrusion.

Wagner [3]), Schipper [4]), Schrœer [5]) and Nastasi [6]) ag that but one certain instance of epic caesura is to be fou in the entire text of the drama:

[1]) Schipper: "Englische Metrik", II. i. 25.

[2]) Cf. the above excerpt for examples. All the lines have masculine caesura, except the sixth which contains a lyrical after Pendragon.

[3]) The Eng. Dram. Blank-verse before Marlowe. Progra der höheren Bürgerschule zu Osterode. 1882. Teil II. p. 24.

[4]) Englische Metrik. II. i. 275.

[5]) Anglia IV. 68.

[6]) Zeitschrift für d. Realschulwesen, Wien. XIX. p. 136.

˘ × × ˘ × × ˘ × ˘ × ˘

Such as of Subiects // alleageance doth require. Intr. 99.

Schröer and Nastasi venture a step farther. They cite the following line:

Let Guenevera // express what frantic moods —

with the reservation that the slurring of the final vowel of Guenevora would change the nature of the pause after it. Be it said, by the way, that it does not appear how, in case of a pause after *a*, that rather assertive vowel could prove so elusive. However, that is neither here nor there, for the line itself is all wrong. It, as well as the rest of the text, was too well modernized — at least for such purposes as are now in hand — by its editors, Dodsley, Collier and Hazlitt. Reference to the ensuing reprint — or, better still, consultation of the original quarto — will show that it ought to read thus:

Let Guenouer expresse what franticke moodes (I. i. 33).

Of course no one will try to make a Chinese puzzle out of that very regular and decent specimen of blank-verse.

With such words as *heavens* and *powers,* the critics seem to agree to leave the poet the licence which is his due, of using them as monosyllables or dissyllables as may happen. Yet the hunter bent on bagging as many epic caesuras as possible in our play, might stubbornly, and, perhaps, not without a grain of reason, throw such verses as exhibit these words in the caesural region, in with the lot. He would, in that case, bring down the following as noble game: —

× ˘ × ˘ × × ˘ × ˘ × ˘

I vowe by Heauen // by Earth, by Hell, by all (II. ii. 10).

× ˘ × ˘ × × ˘ × ˘ × ˘

And leaue the Heauens // reuengers of my wrong (III. i. 34).

× ˘ × ˘ × × ˘ × ˘ × ˘

Be witnesse Heauens // how farre t'is from my minde (III. i. 231).

× ˘ × ˘ × × ˘ × ˘ × ˘

Some borowed powres // some Brytans bred at home (IV. ii. 44).

× ⏑ / × ⏑ / × × ⏑ / × ⏑ / × ⏑ /

Nor could the Heauens // no longer hide these harmes (IV. ii. 54).

× ⏑ / × ⏑ / × × ⏑ / × ⏑ / × ⏑ /

Ech forreine power // is parcell of our praise (V. i. 167).

× ⏑ / × ⏑ / × × ⏑ / × ⏑ / × ⏑ /

Whiles worldly powers // like sudden puffes do passe. (Epil. 25.)

Nor would he at all hesitate to nab the verse which follows, notwithstanding that, in all likelihood, its author's spirit, if it could be summoned to our philological symposium, as he summoned the ghost of Gorlois to "glutton revenge", would protest that the critics should know enough to disregard the second *i* of *spirits,* and pronounce the word almost as if it were spelled *spirrts* — in which event, the line would, of course, have to be counted out.

× ⏑ / × ⏑ / × × ⏑ / × ⏑ / × ⏑ /

Those swelling spirits // the selfe same cause which first (III. i. 138.)

It is the slur on the syllable immediately preceding the caesura which is so fatal to its epic character in all of the above examples, except one. The first line (Intr. 99) can stand all the slurs hurled at it. Its character is beyond dispute.

The question of pauses directs our attention to one that, at first sight, appears such a matter-of-course as often to elude the uncritical reader. It is the stop at the end of a blank-verse. Its importance also escapes the notice of the unskilled and inexperienced versifier so invariably as to form a well-known criterion of artistic merit. The difference, for instance, between Shakspere's earliest and latest plays in this regard, is shown by the proportion of un-stopt lines to end-stopt lines, which is 1 to 18.14 in "Love's Labour's Lost", and 1 to 2.12 in "The Winter's Tale." [1])

Judged by this standard, our play betrays a grade of merit a little higher than that of "Love's Labour's Lost"

[1]) Cf. Dowden's "Shakspere Primer", p. 40.

(1 to 18.14) and a little lower than that of "The Comedy of Errors" (1 to 10.7) [1])

The 2292 lines of the five acts of "The Misfortunes of Arthur" contain a total of 181 run-on lines — or a proportion of 1 to 12.11.

Two other end-line criteria — weak endings and light endings — yield a similar result.

Of the weak endings, I have been able to find but one instance: —

> Besides as much in Kent as Horsus and
> Hengistus had, when Vortigern was King (II. iv. 23—24).

Of the light endings as many as seven have come to light: —

> The remnant of that sober minde, which thou
> Hadst heretofore nere vanquisht. (I. iv. 60—1).
> Let him
> Vsurpe no Crowne, that likes a guiltles life. (I. iv. 106)

> For Arthurs fame, and vallure's such, as you
> Should rather imitate, or at the least
> Enuie, if hope of better fansies failde. (II. iii. 26—28)

> My thoughts misgeue me much: downe terror: I
> Perceiue mine ende: and desperate though I must
> Despise Dispaire, and somewhat hopeless hope.
> The more I doubt, the more I dare: by feare
> I finde the fact is fittest for my fame. (II. iv. 82—86)

> They did. And he himselfe the spurre of fiends
> And Gorgons all, least any part of his
> Scapt free from guilt, enflamde their mindes to wrath.
> And, with a valure more then Vertue yeelds,
> He chearde them all, and at their backe with long
> Outreached speare, stirde vp each lingring hand. (IV. ii. 123—128)

> Seamde it so huge a woorke, (O Heauens) for you
> To tumble downe, and quite subuert her state? (IV. Chor. 13)

> Then waigh your wordes againe: if Conquerours ought
> To seeke for peace: The Conquered must perforce. (II. iii. 60—61)

[1]) Cf. Ibid. p. 40.

Three of these passages are extended beyond the light endings to exhibit other noteworthy cases of *enjambement.* Among the light endings will be noticed the pronouns he, him, you, I, his, thou, which assume some importance when considered in the light of Dowden's further statement: [1])

"Now weak endings hardly appear in Shakspere's early or middle plays. The Errors and the Two Gentlemen of Verona do not contain a single light or weak ending; Midsummer Night's Dream contains one weak ending; there is one light ending in 2 Henry IV: two light endings in Henry V."

"The Misfortunes of Arthur" belongs, in a word, to the formative period of blank-verse composition, a conclusion to which we are helped by a third test — a test which has to do with the end of the line. It is that of double, or feminine, endings.

Here the results of our examination argue such a bondage to form as is to be expected of a prentice hand venturing to evoke the harmonies of blank-verse. Not one example of feminine endings can be produced here that cannot be slurred into a word of one accent, or a masculine ending:

Let Bryttaine rest a pray for forreine powers (I. i. 39).
At lest exyle thyselfe to realmes vnknowen (I. ii. 34).
He will forgiue, that needes must be forgiuen (I. iv. 43).
If case requir'd to batter downe the Towres (III. iii. 83).
My life, my Kingdome, and all Denmarke powre (III. iii. 94).
So to much loue to houer in the Heauens (V. i. 115).

Notwithstanding the author's very evident concern to write a faultless line, we are, however, able to record several instances of deviation from the general type: —

[1]) "Shakspere Primer", p. 41.

Ech fault requires an equall hate: be not seuere. (I. ii. 86).
That nothing else were to be feard: (I. iv. 31).
'Tis his insatiate minde, that is not so content (II. iii. 21).
And beares my body backe: I inwards feele my fall (II. iv. 81).
Sovl. yea, yea etc. (III. iii. 92).
And as for Mordreds desperate and disloyall plots (IV. i. 26).
His prayses past be present shame: O tickle trust (V. i. 198).

The second example, it will be noticed, is one accent short of a blank-verse; while the rest (excepting no. 5) are Alexandrines. Of the second irregularity some omission by the printer is a likely explanation; No. 5 is evidently intended to be shouted out without particular reference to metre. If it can be counted as a prose line, it is the only one of this kind in the drama, excepting, of course, the arguments preceding the acts and dumb-shows, and the few stage-directions. The other lines must have been originally written as they stand, and are to be regarded as slips which detract but little from the general merit of the play as regards metre. Even Marlowe's[1]) and Shakspere's[2]) pens are chargeable with occasional peccadilloes of this kind. The numerous examples of faulty lines cited by Dr. Max Wagner ("The English dramatic blank-verse before Marlowe"; Programm der Bürgerschule zu Osterode, 1882, II. 24) are but so many cases of a misconception of the distribution of divided lines. According to their distribution in the quarto, there need be no difficulty whatever in scanning (II. ii. 36—37), (III. i. 150), (III. i. 160—161), (II. ii. 97—101), (III. i. 153—4), (III. i. 151), (III. i. 154—5), (III. i. 160), (III. i. 153).

The rhyme test applied to Shakspere's plays to determine their relative chronology[3]), is one which is of no avail in an examination of "The Misfortunes of Arthur".

[1]) Cf. Schipper: "Englische Metrik", II. i. 281.
[2]) Cf. Abbot's "Shaksperean Grammar".
[3]) Cf. Dowden's: "Shakspere Primer", p. 45.

unless to prove that the author's tastes did not run in the direction of rhyming. Although rhymed dramatic verse had fallen into such disrepute in the last half of the 16th century as to cause Roger Ascham, Queen Elizabeth's tutor and the author of the "Scholemaster"[1]), published 1564, to say that "Ryming hath bene long misliked of many", yet its use came more into favor again towards the close of the century. It is very well known that rhymes were by no means ignored by Marlowe[2]) and Shakspere[3]).

Rhymes do[4]) appear in "The Misfortunes of Arthur", but only twice in the drama proper: —

But eu'n as Counters goe sometimes for one,
Sometimes for thousands more, sometimes for none (IV. i. 29—30).
And with foresight of her thrice happie daies,
Brytaine, I leaue thee to an endlesse praise (Fulbecke II. 30—31).

Hughes is the author of the first example and Fulbecke of the second. The latter forms the closing lines of Gorlois' last speech, to be substituted at pleasure for the one by Hughes, which is void of rhymes. It is quite possible, as Schröer observes[5]), that Fulbecke intended to give the drama an heroic close with a rhyming couplet.

A number of curious instances of the use of the same word at the end of two succeeding lines present themselves:

Fron. Y'are too vniust; is there no meane in wrong?
Gven. Wrong claymes a meane when first you offer wronge (I. ii. 49—50).
Fron. You can inuent, or dare: so much you hate.

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[1]) Cf. Arber's edition pp. 147—8.

[2]) Cf. last lines of Marlowe's "Faustus", Breymann's edition, p. 197.

[3]) Cf. Dowden's Shakspere Primer, pp. 44—45.

[4]) Nastasi, in "Zeitschrift für das Realschulwesen", XIX, 1894, Wien, p. 136, is of a different opinion. But he is evidently mistaken.

[5]) "Anfaenge des Blank-verses", Anglia IV, 68: "Reime sind nicht zu bemerken, ausser zum schluss des zweiten monologs von Fulbecke — wo wohl mit absicht sich folgende finden."

Gven. And would you knowe what meane there is in hate? (I. ii. 59—60)
Fron. How can you then attempt a fresh offence?
Gven. Who can appoint a stint to her offence? (I. ii. 74—75)
Cona. The Kingliest point is to affect but right.
Mord. Weake is the Scepters hold, that seekes but right. (I. iv. 97—98)
Mord. Tis better for a King to kill his foes.
Cona. So that the Subiects also iudge them foes. (II. ii. 15—16)
Cona. Not what you may, but what you ought, is iust.
Mord. He that amongst so many, so vniust. (II. ii. 21—22)
Mord. I would be feard. *Cona.* The cause why Subiects hate.
Mord. A Kingdom's kept by feare. *Cona.* And lost by hate. (II. ii. 31—32)
Cona. Whiles you command but well.
Mord. Where Rulers dare commaund but what is well:
Powre is but prayer. (II. ii. 37—38)
In Brytaine, or abroade is mine to giue.
To shewe I would haue said, I cannot giue (II. iv. 52—53).
Yet: sithence who forbiddeth not offence,
If well he may, is cause of such offence (IV. i. 4—5).
Whose face deterres the hagges of hell from thee:
Whose vertues holde the plagues of heauen from thee,
Whose presence makes the earth fruitfull to thee. (Fulb. II. 27—29)

All but the last of these examples are instances of stichomythia; the repetition of the end-word is doubtless due to the requirements of that figure of speech, which calls for a rapid exchange of brief and pointed questions or assertions turning, often, on a single word in a way to occasion its re-iteration.

The author can hardly in these cases be charged with a deliberate purpose to write rhymes. [1])

It is different, however, with the choruses at the close of acts I and II, respectively, which are composed of rhymed stanzas. Chorus I contains four stanzas, and each stanza six lines, bound together by the rhyme-scheme, *ababcc*. Chorus II also contains four stanzas, and each stanza eight

[1]) It is, perhaps, superfluous to point to the somewhat insignificant error of Schipper ("Englische Metrik" II. 1. p. 275), where he states, in a brief account of the metre of our play, that "Reime kommen dagegen nicht vor."

lines, bound together by the rhyme-scheme *ababccdd.* They were written by Francis Flower, and present a marked contrast to the remaining three choruses of the play, which are from the pen of the principal author, Thomas Hughes. Hughes' undoubted aversion to rhyme everywhere, is particularly manifest here, for he cast all his choruses into the form of blank-verse.

Flower's choruses display what to-day would, perhaps, be considered impure rhymes:

I. Chor: throne — gone; good — blood;
II. Chor: fowle — controwle; aduise — price;
head—lead; inuied—vntryed.

We have reserved for the last what must impress the cursory and even uncritical reader of "The Misfortunes of Arthur" as one of the most notable features of its verse, viz. — Alliteration.

An analysis of the subject will establish the truth of this assertion.

We find, in our text, all the evidences, not only of a conscious, but a deliberate, use of alliteration. Doubtless, the authors thought very highly of it as an ornament of verse. So persistently will the figure obtrude itself even upon our most casual reader, that he will hardly avoid the feeling that it was fondly, if not systematically, striven after. [1])

An author may, of course, unconsciously or without special effort, adorn his diction with alliterative terms, particularly when the language of poetry and every-day life [2]) abounds in them. For example:

[1]) Nastasi, l. c. p. 137, is much interested in the fact, which he claims to have established, that Hughes is much more given to alliteration than his colleagues. This may be quite true. It is hoped the discovery has benefitted someone.

[2]) Cf. Ten Brink: "Chaucer's Sprache und Verskunst." p. 197, § 335.

furies fell (I. ii. 39); vnlawfull loue (I. ii. 70);
manly minde (I. ii. 97); faythfull friends (I. iv. 84—88);
smoaking slaughters (I. iv. 130); hugie hoast (II. i. 58);
imperiall power (II. ii. 27); hautie heart (II. iii. 54);
many men, many mindes (II. iii. 130);
waltering waues (II. iii. 153); Princely Peeres (II. Chor. 1);
many millions (II. Chor. 27); stately Scepter (III. i. 51);
swelling spirits (III. i. 138); greatest good (III. i. 164);
hoary haires, feeble fists (III. i. 223);
peerelesse Prince (III. ii. 6); treacherous truce (III. iii. 12);
wantons worne with ease (III. ii. 25);
sluggish Saxon's crewe (III. iii. 26);
market mates so highly hier'd (III. iii 33);
common care (III. iii. 104); Wonted wastes (III. iii. 124);
vulgar vice (III. iv. 24); Princely pallace (III. Chor. 32);
Princely port (III. Chor. 35); surging seas (III. Chor. 34);
Peasant poore (III. Chor. 51); safe and sound (III. Chor. 53);
hoary haires (III. Chor. 56); woonted woe (IV. i. 10);
fond affection (IV. i. 24); wonted woes (IV. ii. 6);
woontlesse woes (IV. ii. 12); A trustie troupe and
tryed (IV. ii. 50); deadly dreade (IV. ii. 67);
woonted warres (IV. ii. 109); forreine foe (IV. ii. 174);
piteous plightes (IV. iii. 4); woonted warres IV. iii. 17);
forren foes (IV. iii. 40); Brytish blood (IV. Chor. 29);
heauie heart (IV. Chor. 42); death ordaind (V. i. 44);
wofull wretch (V. i. 114); wofull warres (V. i. 145);
forreine foes (V. i. 152); faithfull friend (V. i. 170);
woonted weale (V. i. 195); tickle trust (V. i. 198, and
Epil. 1); restlesse race (Epil. 6);
mightiest Monarches (Epil. 20); common
care (Epil. 28); lowlie lookes (Epil. 35).

Destnies doome (I. i. 5); treats of Truce (III. iii. 57 and III. Chor. 25)
giftes of Gods (III. Chor. 46); prince of prowesse (IV. ii. 192);
childrens children (IV. iii. 29); arme in arm (V. i. 4);
yeares of yore (V. i. 185); hard at hand (V. i. 205);
well of woes (Epil. 12); crests of * crownes (Epil. 24);
lande and life (I. i. 7); fonde and fell (I. i. 35);
loues and loathes (I. i. 35); cowle and cloister (I. i. 37);
wife and weale (I. i. 48); my fame, my faith (I. iii. 18);
payne nor plague (I. iii. 8); a present friend,
and an absent foe (I. iv. 90); sword and scepter (I. iv. 96);

wife and weale (I. Chor. 4); bones and blood (I. Chor. 6);
blade and blood (II. i 37); breake or bruse (II. i. 39);
right and Realme (II. iii. 16); why nor when:
but whence and where (II. iii. 76); hope and
happe (II. iii. 96); hand and hart (II. iv. 65);
bad and bane (II. Chor. 18); Realme and rule (III. i. 83);
borne and bred (III. i. 228); Friends and
fellowes (III. iii. 1); die and dare (III. iii. 65);
our lands, our liues (III iii. 110); limme and
life (III. iv. 4); Prince and Peasant (IV. ii. 146);
deepe and deadly (IV. ii. 229); hope and hap (IV. iii. 36);
hopes and happes (IV. Chor. 48); Realme and
right (V. i. 43); Heauens and Hell (V. i. 119);
brunts and broyles (Epil. 5); stout and
strong (Epil. 40).

loathing life (I. i. 36); breatheth bloode (I. ii. 19);
torments my mynde (I. ii. 66); rage will not
be rulde (I. iii. 1); death is so sure a doome (I. iii. 35);
moue my minde (I. iv. 38); Death redeeme (I. iv. 127);
waged warres (II. i. 9); fight your fill (II. i. 25);
worke a way (II. i. 35); lose their liues (II. i. 42);
waylings want (II. i. 70); lawes doe licence (II. ii. 26):
Chaunce may chaunge (II. iii. 53); waigh your
wordes (II. iii. 60); fells his foe (II. iii. 105); bare
no breast (II. iii. 109); fear their Fate (II. iii. 115);
reason rule (II. iii. 143); like to liue (II. iv. 15);
make a man (II. iv. 89); thunders thumpe (II. Chor. 6);
pay so dear a price (II. Chor. 8); kicke the
cloudes (II. Chor. 16); plaid her part (III. i. 15);
leade a priuate life (III. i. 37); Scepter swaies (III. i. 51);
Let right and iustice rule (III. i. 77); spoile
my sonne (III. i 89); heald the former hurts (III. i. 108);
workes his will (III. i. 118); Who couets not a
Crowne? (III. i 153); ouerrunne the Realme (III. iii. 12);
waged warres (III. iii. 22); dies the death (III. iii. 100);
wreake my priuate wrongs (III. iii. 104); bands
be broke (III. iv. 14); seedes are sowne (III. iv. 15);
breed no Brytains bane (III. Chor. 6); wag-
ing warres (III. Chor. 8); Snudge doth snore (III. Chor. 53);
hide the Heauens (IV. ii. 112); ranne their race (IV. ii. 148);
houre thus hastened on (IV. ii. 155); wage the warres (IV. ii. 167);
bare the fellest breast (IV. ii. 179); loathes to liue (IV. ii. 205);

die the death (IV. ii. 207); stretch our strengths (IV. iii. 1);
mooue their mindes (IV. iii. 33); bewaile our woes (V. i. 24);
rent your Realme (V. i. 26); dur'd the death (V. i. 44);
fauour founde (V. i. 54); swage each * sore (V. i. 79);
paie the price (V. i. 116); lou'd to liue (V. i. 149);
chaungeth euery Chaunce (V. i. 199); For-
tune flitte (V. i. 207); Pride hath his pay (V. ii. 1);
race were run (Epil. 19).

vnfaithfull to her phere (I. ii. 14); guide vs to
our graues (I. iii. 36); sowes in sinne (I. Ch. 11.);
bath in blood (II. i. 25); treate of truce (II. iii. 4);
fights with such a foe (II. iii. 33); grew from
out the ground (II. iii. 101); The mischiefe's
in the midst (II. iii. 142); condemnd to die (III. i. 94);
reede aright (III. ii. 2); pampered vp in peace (III. iii. 24);
tryed at many a trench (IV. ii. 50);
fiercelier * * fought (IV. ii. 118); groueling to
the ground (IV. ii 145); hurlde on heapes (IV. ii 146);
sought on euery side (IV. ii. 175); forth he
flings (IV. ii. 217); topsie turuie turnde (IV. ii. 236);
reft oft rule (IV. Chor. 24); sayle on quiet seas (V. i. 143);
topsie turuey turnd (V. i. 150); hard at hand (V. i. 205);
groueling on the ground (Epil. 41).

The above instances are so numerous as to preclude the likelihood that alliterative terms, no matter whether already at hand in poetic and every-day speech, were not used with purpose; we must rather assume that they were employed with delight.

Thomas Hughes and Francis Flower[1]) indulge their tastes in this direction most conspicuously by choosing, where possible, an adjective to alliterate with its noun:

Infernall floude (I. i. 2);
former fault (I. i. 24); hatefull heade (I. i. 37);
sacred sight (I. i. 55); sweete Coelestiall starre (I. i. 55);
present plagues (I. i. 61); furies fell (I. ii. 39);

[1]) Our examination takes account, in this particular, only of the body of the drama with the attendant choruses, of the first two of which, Flower, as has been said, was the author. Care is taken not to repeat examples already cited.

fresh offence (I. ii. 74); future fame (I. ii. 95);
sweete associate (I iv. 20); former faults (I. iv. 22);
senselesse soule (I. iv. 119); How foule his fall, how
bitter his rebuke (I. Chor. 3); filthy fires (I. Chor. 7);
gaping gulfe (I. Chor. 19); conquered Kings (II. i. 3);
sorest siedge (II. i. 8): stately Stead (II. i. 29); heauy
head (II. i. 75); desperate dread (II. ii. 35); assents
be slowe (II. ii. 74); full defence (II. ii. 90); his
high aspiring heart (II. iii. 49); faster foote (II. iii. 113);
fact is fittest (II. iv. 86); highest hill (II. Chor. 5);
mounting minde (II. Chor. 9); prosperous
plight (III. i. 20); seuerall sore (III. i 25); seruile
sort (III. i. 36); former foes (III. i. 103); melting
mindes (III. i. 106); seuered skinne (III. i. 107);
greater griefe (III. i. 122); swelling spirits (III. i. 138);
causelesse courage (III. i. 147); greatest good (III. i. 164);
worthyest wights (III. i. 168); glittering glasse (III. i. 207);
from forreine foiles (III. i. 219); ruthelesse rage (III. i. 220);
sodayne Souldyers (III. iii. 24);
former foyle (III. iii. 28);
certaine seate (III. iii. 48); greatest guide (III. iii. 66);
too milde a moode (III. iii. 68); bustling bodies (III. iii. 122);
Pictes opprest (III. iii. 125); vulgar vice (III. iv. 24);
secrete sighes (III. Chor. 48); bailefull breast * *
foultring Fates (III. Chor. 49); staggering state (IV. i. 13);
matters meete (IV. i. 23); lamenting moode (IV. ii. 7);
appointed place (IV. ii. 35); deadly dreade (IV. ii. 67);
former feare (IV. ii. 76); vncertaine stormes (IV. ii. 81);
troublous trembling (IV. ii. 84); trembling tunes (IV. ii. 106);
boystrous bangs . . . thumping thwacks (IV. ii. 115);
murthers meanelesse (IV. ii. 119); frantick frets (IV. ii. 129);
frantike fury (IV. ii. 137); bailefull breastes (IV. iii. 2);
future facts (IV. iii. 31); Brytaine boundes (IV. iii. 41);
pleasant plaines (IV. iii. 47); harmefull harnesse (IV. Chor. 8);
ciuill sinnes (IV. Chor. 23); meanelesse moodes (V. i. 27);
far frendlier Fates (V. i. 55); The greater is my
greefe (V. i. 65); dreadlesse death (V. i. 103); Sonnelesse
Sire (V. i. 118); highest happe (V. i. 180); selfe same
soile (V. ii. 7); A Rule most rare (V. ii. 28); duskish
dennes (V. ii. 34); vertuous Virgo (V. ii. 18); false
affiance (Ep. 2); wauering waight (Epil. 3);
many mockes (Ep. 4); peerelesse paines (Epil. 7);

brittle breath of mortall man (Epil. 22); crazed crests (Epil. 24).

Each author, again, takes pleasure in finding an object to alliterate with a transitive verb:

Worke thy wish (I. i. 8); exceede the former stocke (I. i. 23); wounde bewray the wrong (I. i. 47); shun the shewes (I. iii. 81); blinde the best (I. iii. 66); threat thy Throne (I. iv. 66); likes a guiltles life (I. iv. 106); Affording fuell (I. Chor. 16); inflamde his friends (II. i. 28); plies each place (II. i. 31); reaue his right (II. iii. 16); purchase peace (II. iii. 62); The Crowne Ile keepe (II. iii. 73); woorkes ech worldlings woe (II. iii. 83); fixe so much the faster foote (II. iii. 113); leades the last (II. iii. 128); guideth many a guilt (II. iv. 70); cause required forreine care (II. iv. 79); feele my fall (II. iv. 81); climes the hauty cliftes (II. Chor. 9); praise our power (III. i. 8); search each seuerall sore. (III. i. 25); worne the world (III. i. 28); bid the battayle (III. i. 40); slaie the sonne (III. i. 57); increaseth crimes (III. i. 66); winne the worst (III. i. 92); vndertake the taske (III. i. 96); bewraid the former wound (III. i. 110); hurt the house (III. i. 177); Aboad you nine yeares brunts (III. i. 194); wrought her wrecke (III. i. 213); spoile or sacke my natiue soile (III. i. 232); moue a Brytaines moode (III. ii. 4); borne out with me so many brunts (III. iii. 2); stop vp the streetes (III. iii. 10); renewe our old renowme (III. iii. 19); workes So great a wast (III. iii. 31); impeach thy peace (III. iii. 52); poure our iust complaints (III. iii. 67); withheld our hands (III. iii. 69); send their warrlike sounds (III. iii. 82); reare the Rams (III. iii. 87); spare no sword (III. iii. 114); spie the wonted signes (III. iii. 120); inforce the Fates (III. Chor. 2); harbour heads (III. Chor. 58); hauntst the hollow hilles (IV. ii. 1); Remoues our pensiue mindes (IV. ii. 6); handle all our harmes (IV. ii. 8); sort our sorrowes out (IV. ii. 30); skowre the skies (IV. ii. 68); craues their care (IV. ii. 69); pagions she may play (IV. ii. 72); stirre * stormes (IV. ii. 81): Afforde him feare (IV. ii. 91); loathes delayes (IV. ii. 94);

tunes doe teare (IV. ii. 106); hide the Heauens (IV. ii. 112); he hewes his fathers head (IV. ii. 221); forsake the sunne (IV. ii. 226); wrought those wastes (IV. iii. 6); finde one Fate (IV. iii. 20); frame * new * * feares (IV. iii. 33—34); binde the Brytaine boundes (IV. iii. 41); foreweene her woe (IV. Chor. 42); imbrue his breast (IV. Chor. 46); claimd my Crowne (V. i. 39); fauour founde (V. i. 54); fealt his * Fate (V. i. 74); Vnhealme his * head (V. i. 94); reaue thy * rule (V. i. 108); paie the price (V. i. 116); bane * you bidde (V. i. 155); fedde his Fame (V. i. 182); inferres that foile (V. i. 184); spares his spoile (V. i. 193); chops and chaungeth euery chaunce (V. i. 199); compound eternall peace (V. ii. 22); hates * * Heauen, * haunteth Hell (V. ii. 38); pompe impartes (Epil. 10); workes her * wrackes (Epil. 23); frets the bodies frame (Epil. 45).

Sometimes we find a verb alliterating with its subject:

Sinne exceede (I. i 23); cryme increase (I. i. 25—26); furie faintes (I. ii. 31); mournings moue (I. iii. 31); No fate, but manners fayle (I. iii. 64); wedlock loue hath woonne (I. iv. 24); faith will faint where Fortune failes (I. iv. 85); Flatterie flitteth (I. iv. 89); The sword must seldome cease (I. iv. 104); corse had closde (I. Chor. 20); What dares not desperate dread? (II. ii. 35); fauour failes (II ii. 75); hap doth hurle (II. ii. 99); sends my Sire (II. iii. 5); fansies failde (II. iii. 28); many meete (II. iii. 57); states doe stande (II. iii. 65); stronger stoupes (II. iii. 90); rage * * rules (II. iii. 90—1); lucke can last (II. iii. 93); wisedome wills (II. iii. 119); growes but griefe (II. iii. 122—3); wits may wreast (II. iii. 136); be all your powers repaird (II. iv. 2); Mordred may (II. iv. 48); care requires (II. iv. 61); force should faint (III. i. 5); phere affordes (III. i. 17); sire must needs be slaine (III. i. 59); indulgence soone vndoes a Realme (III i. 63); Rule oft admitteth ruthe (III. i. 86); hurt so smoothly heald (III i. 109); skapes doe skare (III. i. 140); If Fortune fawne (III. i. 148); Fortune can affoord (III. i. 164);

wisedome waighes (III. i. 175); Country cryes (III. i. 211); force had faild (III. iii. 14); toyles be tolde (III. iii. 30); case requir'd (III. iii. 83); Fortune fares (III. iv. 7); Sonne so sinnes (III. iv. 13); pompe imparts (III. Chor. 31); tacklings touch (III. Chor. 45); tempest tends (IV. i. 16); disgrace mought growe (IV. i. 25); Fates afford (IV. ii. 13); mischiefes could be meant (IV. ii. 16); the Campes encountering coapt (IV. ii. 56); thus far'd the field (IV. ii. 183); the Conquest comes (IV. ii. 190); No feare nor fellnes failde (IV. ii. 200); mindes amaze (IV. iii. 4); sinnes had soone surceast (Chor. IV. 23); censure seemes (V. i. 151); puffes do passe (Epil. 25.);

Occasionally subject and object, or subject and attributive complement, alliterate: —

many haue too much (II. iii. 84);
harmes be his assured happes (II. iii. 92); salue did soonest close the skinne (III. i. 111);
Commons helpe the King (III. i. 156);
feare forbids a happy Fate (III iv. 6); feare did first forwarne ech foyle (III. Chor. 5); the Fates waxt fierce (IV. ii. 147); power is parcell (V. i. 167).

Verbs, adjectives, adverbs are made to alliterate with their respective modifiers:

Reboundeth backe; * stifeleth in his stocke (I. i. 14); vnfaithfull to her phere (I. ii. 14); sufficed for thy foyle (I. ii. 25); happe to hurte (I. ii. 54); to dye with dint of knife (I. iii. 17); guide vs to our graues (I. iii. 36); faultie for her Fate (I. iii. 63); to see in sort aliue (I. iii. 82); fit for thy fact (I. iv. 8); free from euery feare (I. iv. 23); still had stoode (I. iv. 64); made light of wedlocks lore (I. iv. 65); scantly safe (I. iv. 105); blush with blood (I. iv. 129); first inflamde (II. i. 7); dare them at their doores (II. i. 17); worke a way by wracke (II i. 35); appeare by my report (II. i. 68); heau'de and raisde my force on high (II. ii. 29); shortly shall (II. ii. 53); imparle of peace (II. iii. 4); fondly fights (II. iii. 33); the likelier now to loose (II. iii 54); fall into their fate (II. iii. 114—5); longing for th'al-

larme (II. iv. 4); fittest for my fame (II. iv. 86);
Millions to their losse you lead (II. Chor. 27);
refused first (II. Chor. 30); winne for all
my warres (III. i. 2); for vertue vants itselfe (III. i. 14);
walke at will (III. i. 21); faints at foote (III i. 69);
deepe deserued doome (III. i. 80); growes from griefe (III. i. 105);
linger in this life (III. i. 121); forc'de to feare (III. i. 129);
sparelesse spent (III. i. 214); consumde in Campe (III. i. 224);
bred for braules (III. i. 228); brookes not in
my breast (III. i. 233); fall too fast (III. i. 237);
so to serue (II. ii. 13); boad abroade (III. iii. 6);
assaid in forreine soiles (III. iii. 17); heaues vs
vp thus hie (III. iii. 18); winne by ciuill
warres (III. iii. 76); reare the Rams to runne
them downe (III. iii. 87); cleare your blades from
crime (III. iii. 116); swim in streames (III. iii. 126);
consists in speed (III iii. 130); lewdly ledde (III. iv. 18);
assignde to all our sinnes (III. iv. 23); repine
at peace (III. Chor. 22); seekes amidst the Surging Seas
(III. Chor. 44); incumbred in
her Crowne (IV. i. 14); discourse vpon their
cause (IV. i. 38); since insu'd (IV. ii. 20); seeks
by stormes (IV. ii. 71); Bounce in their breastes (IV. ii. 81);
mette with equall might (IV. ii. 98); From euery
side these fatall signes are sent (IV. ii. 114);
with thumping thwacks fall thicke (IV. ii. 115);
lay on both their liues (IV. ii. 201); smile on
either side (IV. ii. 216); with dying hand he
hewes (IV. ii. 221); without their danger driue
vs out (IV. iii. 16); displaid with skilfull penne (IV. iii. 30);
forc'd to flie (IV. iii. 42); prone to plague (IV. Chor. 3);
rashly raue (IV. Chor. 9); afraide to fainte (IV. Chor. 17);
soone surceast (IV. Chor. 23); borrowed blood
for Brute (IV. Chor. 34); fall and foulter like
the mellow fruite (IV. Chor. 37); forc'd to faint (IV. Chor. 40);
wasted in these warres (IV. Chor. 48); consumed
with ourselues (V. i. 8); hoyseth vp to hurle (V. i. 12);
with equall spoyle was spent (V. i. 52); sees it so (V. i. 65);
houer in the Heauens (V. i. 115); ariue to Rode (V. i. 144);
free from force (V. i. 152); hastened through your
heasts (V. i. 156); goe we not inglorious to the
ground (V. i. 158); full of Fame (V. i. 172);

tombe with haughty toppe (V. i. 175); heau'd to highest happe (V. i. 180); long was led (V. i. 181); borne for Brytaines blisse (V. ii. 18); expirde in peace (V. ii. 26); houle in holes (V. ii. 32); gnawne in gulfes (V. ii. 34); heaue you to hye (Epil. 32).

It is not unlikely that when an alliterative term presented itself in the form of a possessive noun modifying another noun, or in that of the principal word of an adjective phrase, it was chosen in preference to others: —

Plutos pittes (I. i. 4); increase of crimes (I. i. 12); mischiefes measure (I. i. 15); pray for forreine powers (I. i. 39); Merlins mists (Chor. I. 8); Curtius corse (Chor I. 20); type of Troy (II. i. 1); worldlings woe (II. iii. 83); Mordred's minde (II. iv. 92); seates of State (Chor. II. 1); tip of lofty type (Chor. II. 10); friends of former foes (III. i. 103); force of * fates (III. i. 125); bowre of * Brute (III. iii. 48); tipe of Troy (III. iii. 50); pompe of * * port (Chor. III. 35); culme of * * Court (Chor. III. 36); house of slender hap (Chor. III. 54); endlesse carke in glorious Courts (Chor. III. 59); cause to curse (IV. ii. 33); worker of * warres (IV. ii. 163); faces like their Fates (IV. ii. 196); braunch of Brute (IV. ii. 234); prime of * pride (IV. ii. 235); broode of Brute (IV. iii. 7); feare of * * foile (IV. iii. 51); cause of your decrees (Chor. IV. 6); fruite of all your Fame (V. i. 7); cause of claime (V. i. 39); parcell of our praise (V. i. 167); tombe with haughty toppe (V. i. 175); Gorlois Ghost (V. ii. 12); Brytaines blisse (V. ii. 18); braunch of Brute (V. ii. 19); wealth of * * world (V. ii. 24); trust of tyme (Epil. 1); affiance of * * force (Epil. 2); well of woes (Epil. 12); crests of * Crownes (Epil. 24).

Co-ordinate parts of speech are quite frequently adorned with alliteration: —

sacred sight and sweete Coelestiall starre (I. i. 55); chaines and choice (I. iii. 21); blade or blood (II. i. 37); soiles and seas (II. i. 55); by Heauen, * by Hell (II. ii. 10); you doubt, I dare (II. iii. 134); Poles or Powers (II. iv. 58);

high and houering (Chor. II. 3); rowles and reeles (Chor. II.
to totter first and tumble down (Chor. II. 14);
loue and lure (Chor. II. 28); sonne or sire (III. i. 59);
festering deepe and filde within (III. i. 113);
Attonement sield defeates, but oft deferres (III. i. 119);
leaue or loose (III. i. 185); spoile or sacke (III. i. 232);
Hengistus fell and Horsus fierce (III. iii. 11);
Saxon's crewe and Irish kernes (III. iii. 26);
tops and tacklings (III. iii. 45); stirre and
striue and storme (III. Chor. 50); sonne
and sire (IV. i. 7); But thence the blade,
and hence the bloud ensues (IV. ii. 121);
full and friendlyer (IV. ii. 153); who fell,
who failde (IV. ii. 182); here and hence (IV. ii. 190);
No feare nor fellness (IV. ii. 200); turne and
touse (Chor. IV. 5); fall and foulter (Chor. IV. 37);
was prais'd and praide for (V. i. 38);
better cause or badder Chaunce (V. i. 47);
doth fade and sorrows flowe (V. i. 66);
misfortunes and vnhappy Fates (V. i. 188);
chops and chaungeth (V. i. 199); the Sonne
but greene, the Sire but ripe (Epil. 56).

If we take the pains to examine still further the numerous instances of alliteration, we shall find many yet not touched upon. A possible plan of their occurr to the writers reveals itself when we analyze the rel of the figure to the single line. Alliteration, thus consid we may call line [9])alliteration, of which we may e distinguish four kinds: [1]) simple, [2]) parallel, [3]) cro [4]) enclosed. [1])

1. Examples of Simple Alliteration: —

Type *aa:*

The gastly Carons *b*oate transported *b*acke (I. i. 3);
That any *w*ight vn*w*ildie of herselfe (I. ii. 13);
Good *M*adame, temper these outragious *m*oodes (I. ii. 17);

[1]) Cf. Schipper: "Englische Metrik", II. i. p. 73.

And let not *w*ill vsurpe where *w*it should rule (I. ii. 18);
So it exceede, be what it *w*ill, it's *w*ell (I. ii. 45);
That *b*oth my hart and marrow quite be *b*urnt (I. iii. 64);
The loue that for his *r*age will not be *r*ulde (I. iii. 1);
The more you *s*earch a wounde, the more it *s*tings (I. iii. 56);
None can be deemed *f*aultie for her. *F*ate (I. iii. 63);
Where *d*ayly pennance *d*one for each offence (I. iii. 72);
Though thou wert *s*lowe, we hasten of our *s*elues (I. iv. 15);
No sooner *m*en then *m*ortall were we borne (I. iv. 17);
The way that *l*eads to good is ne'r to *l*ate (I. iv. 27);
The *f*urther past, the more his *f*ault is yours (I. iv. 51);
That were to *p*asse too farre and *p*ut no meane (I. iv. 78);
The *c*are whereof hath danger'd many *C*rownes (i. iv. 99);
So much mans profit *i*arres from what is *i*ust (I. iv. 101);
What *s*onne would vse such wrong against his *s*ire (I. iv. 109);
*T*oungs are vn*t*amde: and Fame is Enuies Dogge (I. iv. 124);
It fearing *d*ares, and yet hath neuer *d*one (I. iv. 126);
Now (Mars) pro*t*ect me in my first at*t*empt (I. iv. 131);
See here the *d*rifts of Gorlois Cornish *D*uke (I. Chor. 1.);
Retained rule, by *w*arres throughout the *w*orld (II. i. 12);
When forreine Realmes sup*p*lanted want sup*p*lie (II. i. 65);
O *b*lessed Home, that hath such *b*oonne in store (II. i. 66);
Tis better for a *K*ing to *k*ill his foes (II. ii. 15);
Not to increase the *r*age that long hath *r*aignde (II. ii. 60);
Where *k*ings impose too much the *c*ommons grudge (II. ii. 65);
A forced *p*raise to none but to a *P*rince (II. ii. 85);
There needeth *f*riendes to *f*ortifie your Crowne (II. ii. 88);
But loe an *H*erault sent from Arthurs *h*oast (II. ii. 107);
Your *S*ire (O Prince) con*s*idering what distresse (II. iii. 1);
The *S*ire commaunds not where the *S*onne rebels (II. ii. 8);
His loue descends too *d*eepe to wish your *d*eath (II. ii. 9);
His conquests, were they *m*ore, dis*m*aie me not (II. iii. 37);
Prouide for *p*eace: that's it the highest *p*iers (II. iii. 46);
Which makes you *g*uiltie of the *g*reater wrong (II. iii. 86);
The smallest *a*xe may fell the hugest *o*ake (II iii. 103);
*N*or that in *f*elling him, yourselfe may *f*all (II. iii. 104);
*N*o *f*eare but doth foreiudge, and many *f*all (II. iii. 114);
As for to stand to his de*f*ence with *f*orce (II. iii. 150);
Not for the *g*aine, but that the *g*ood desire (II. iv. 26);
In *B*rytaine or a*br*oade is mine to giue (II. iv. 52);
Now let him *s*eeke and winne it with his *S*word (II. iv. 56);
Since then our *c*ommon good and ech mans *c*are (II. iv. 60);

The *c*ause I *c*are for most is chiefely yours (II. iv. 64);
And Fates haue none but *wr*etches whom they *wr*enche (II. iv. 71);
That to their *f*ires you yet may adde more *f*lames (II. iv. 73);
What though I be a *r*uine to the *R*ealme (II. iv. 87);
Is this the *f*ruit of Mordreds *f*orward youth? (III. i 9);
And tender age discreet be*y*ond his *y*eres (III. i. 10);
What *m*eruaile ist, if *M*ordred raue at home? (III. i. 27);
Since *B*rytaines prosperous state is thus de*b*asde (III. i. 35);
Your Realme de*str*oide is neere re*st*ord againe (III. i. 47);
And creepes no *f*urther off then where it *f*alls (III. i. 70);
Rough *r*igour lookes out *r*ight and still preuailes (III. i. 73);
Smooth *m*ildnesse lookes too *m*any waies to thriue (III. i. 74);
Take not their liues as foes which may be friends (III. i. 88);
If too much *b*ountie worke so *b*ad effects (III. i. 97);
In thanklesse *f*riends, what for a ruthlesse *f*oe (III. i. 98);
But yet where *m*en with reconciled *m*indes (III. i. 101);
Which *f*estering deepe and *f*ilde within, at last (III. i. 113);
What then for *m*indes which haue reuenging *m*oodes (III. i. 115);
Attonement sield de*f*eates, but oft de*f*erres (III. i. 119);
Death onely *f*rees the guiltlesse *f*rom anoies (III. i. 124);
And *d*ur'de the last decree of grislie *d*eath (III. i. 126);
Nor *d*rawne in triumph *d*ecke the victors pompe (III. i. 128);
Puft vp with *pr*ide and fond desire of *pr*aise (III. i. 133);
And *w*ill aduisde by harmes to *w*isedome yeelds (III. i. 137);
I feare the *tr*appe whereat I oft haue *tr*ipt (III. i. 141);
And *F*ame the Wonderer of the *f*ormer age (III. i. 167);
The chaos *v*ast and greedy time de*v*ours (III. i. 181);
Can *bl*inde affection so much *bl*eare the wise (III. i. 186);
Or loue of gracelesse *S*onne so witch the *S*ire (III. i. 187);
All may not *f*inde so slowe and lingring *F*ates (III. i. 210);
Prouide at length their *gr*aues with wished *gr*oanes (III. i. 222);
To seeke her *r*uine whom I erst haue *r*ulde (III. i. 234);
We *m*ought not stirre his wrath; perhaps this *m*ay (III. ii. 3);
No iotte in*f*orst but as your Sonne af*f*ords (III. ii. 9);
To *d*ie were ill, thus to be *d*ar'd is worse (III. iii. 18);
What house? What rooffe? What *w*alls for *w*eried lims (III. iii. 42)
To those that will pursue a *wr*ong with *wr*eke (III. iii. 45);
*A*rthur each where thine *o*wne, thy Liedge, thy King (III. iii. 54)
Is sole in *f*ault that makes me thus thy *f*oe (III. iii. 56);
I erst did trust to *r*ight, but now to *r*age,
Goe: tell the *b*oy that Arthur feares no *b*rags,
In vaine he *s*eekes to braue it with his *S*ire (III. iii. 60—1—2);

I would inforce my grudging *h*andes to *h*elpe (III. iii. 80);
Her bulwarkes, *f*ortresse, rampiers, walles and *f*ence (III. iii. 86);
May *h*elpe in your attempts, I vowe it *h*ere (III. iii. 97);
Pursue your *F*ates, per*f*orme your hopes to Mars (III. iii. 106);
And sharpeneth on our *f*urie till we *f*ight (III. Chor. 28);
With endlesse *c*arke in glorious *C*ourts and Townes (III. Chor. 59);
The *tr*oubled hopes and *tr*embling feares doe dwell (III. Chor. 60);
Sucks vp his mischiefes *h*umor to the *h*art (IV. i. 12);
But bent our *c*ourse at peace and *C*ountries weale (IV. i. 35);
Leaue off that *w*oont to snatch the latter *w*ord (IV. ii. 2);
Our *m*any griefes haue taught vs still to *m*ourne (IV. ii. 9);
What mischiefes earst were *d*one, terme sacred *d*eedes (IV. ii. 19);
Tell on (my friend) suspend our *m*indes no *m*ore (IV. ii. 23);
Both East and West with tempestes *d*arke were *d*im'd (IV. ii. 58);
And *Cl*owdes with hideous *cl*appes did thundering roare (IV. ii. 61);
Had pearceing scattered *d*owne the *dr*owping fogges (IV. ii. 78);
Possessing *bl*eake their lippes and *bl*oodlesse cheekes (IV. ii. 83);
Which efts on mountains *r*ough rebounding *r*eares (IV. ii. 105);
And thundring *Dr*ummes their *dr*eadfull Larums ring (IV. ii. 107);
But thence the *bl*ade and hence the *bl*oud ensues (IV. ii. 121);
And with a *v*alure more then *V*ertue yeeldes (IV. ii. 126);
How great a *v*ice such *v*ertue was as then (IV. ii. 135);
And late by *A*ugels death made *A*lbane king (IV. ii. 140);
There Gilla wounded *C*ador, *C*ornish Duke (IV. ii. 142);
And *F*ortune pleasde with Arthurs moderate *f*eare (IV. ii. 152);
For when he saw the *p*owers of Fates op*p*osde (IV. ii. 154);
The remnant then of both the *C*amps concurre (IV.. ii. 165);
That he, whom thus he *s*lew, was not his *S*ire (IV. ii. 172);
There were not left on either *s*ide a *s*core (IV. ii. 185);
The which, when Mordred *s*aw, and that his *S*ire (IV. ii. 187);
Anone they fierce en*c*ountering both con*c*ur'd (IV. ii. 195);
But dispar *m*indes and inward *m*oodes vnlike (IV. ii. 197);
And *v*aliant with a forced *V*ertue, longs (IV. ii. 206);
So *m*any thousands *m*urthred in our cause (IV. ii. 214);
Whereon en*g*oarde he *g*lides, till nere approcht (IV. ii. 220);
And gaines by *d*eath accesse to *d*aunt his Sire (IV. ii. 223);
There lay the *M*irrours rare of *M*artiall praise (IV. ii. 233);
This day sup*pl*ants what no day can sup*pl*y (IV. iii. 5);
The Realmes de*f*ence the sole delay of *F*ates (IV. iii. 37);
A Nation *h*urt and ne'r in case to *h*eale (IV. iii. 49);
And *l*ong so deepely for our *l*ast decaie (IV. Chor. 30);
Sacred Prince: what *s*ight is this we *s*ee (V. i. 13);

Preferred *Ch*aunce before a better *ch*oyse (V. i. 34);
Of force he *h*urtes the good that *h*elpes the bad (V. i. 59);
O heauie wretched *l*otte to be the *l*ast (V. i. 72);
As needes enforceth all your *R*ealme to *r*ue (V. i. 77);
A *f*earefull vision of my *f*ormer guilte (V. i. 100);
So our af*f*ections had not swaru'd to *f*arre (V. i. 125);
Haue spent thy *c*ourage in a iuster *c*ause (V. i. 129);
Of all mis*f*ortunes and vnhappy *F*ates (V. i. 188);
Exacts a *p*aine for long continued *p*ompe (V. i. 195);
Vnlesse, whiles yet our blisse en*d*ures, we *d*ie (V. i. 201);
A *R*ule that else no *R*ealme shall euer finde (V. ii. 27);
And whosoe'r in *Th*rones that iudge your *th*ralls (Epil. 31).

Type *aaa:*

Till badd to *w*orse, till *w*orse to *w*orst be turnde (I. i. 21);
Let th'ofsprings *s*inne exceede the former *s*tocke (I. i. 23);
Let Arthurs fatall *w*ounde be*w*ray the *w*rong (I. i. 47);
My *f*urie *f*aintes, and sacred wedlockes *f*aith (I. ii. 31);
A *m*anly *m*inde, much *m*ore a womans hart (I. ii. 97);
The vice that *th*rew downe Troy, doth *th*reat thy *Th*rone (I. iv. 66)
In humbliest *s*ort to recon*c*ile yourselfe I. iv. 71);
So *s*word and fire will often *s*eare the *s*oare (I. iv. 81);
Pendragon broylde with *f*lames of *f*ilthy *f*ires (I. Chor. 7);
Who *s*owes in *s*inne, in *s*inne shall reape his paine (I. Chor. 11);
Af*f*ording *f*uell to her quenchlesse *f*ires (I. Chor. 16);
Till *C*urtius *c*orse had *c*losde her yawning iawes (I. Chor. 20);
They *f*iercely rau'd and bent their *f*orce a*f*resh (II. i. 19);
Let all in *s*ilence *s*inke what hence in*s*u'd (II. i. 71);
He *w*ields no slender *w*aight that *w*ields a Crowne (II. i. 76);
The *m*ore you *m*ay, the *m*ore you ought to feare (II. ii. 19);
The *L*awes doe *l*icence as the Soueraigne *l*ists (II. ii. 25);
If their as*s*ents be *s*lowe, my wrath is *s*wift (II. ii. 74);
If *Ch*aunce may *ch*aunge, his *Ch*aunce was last to winne (II. iii. 53)
Nor yet your *s*ire so huge, yourselfe so *s*mall (II. iii. 102);
To *f*ixe so much the *f*aster *f*oote on ground (II. iii. 113);
Into their *F*ate, whiles they doe *f*eare their *F*ate (II. iii. 115);
But *w*isedome *w*ils we should forecast the *w*orst (II. iii. 119);
Should find both *m*e and *m*ine at your com*m*aund (II. iv. 37);
Nor Mordreds *c*ause required forreine *c*are (II. iv. 79);
And *c*oltishly doth *k*icke the *c*loudes in skie (II. Chor. 16);
Or knew the *b*ad and *b*ane whereto it's *b*ound (II. Chor. 18);
Disguised *v*ice for *v*ertue *v*ants it selfe (III. i. 14);

To moane our wrongs or *s*earch each *s*euerall *s*oré (III. i. 25);
When farre and neere your *w*arres had *w*orne the *w*orld (III. i. 28);
To *b*id the *b*attayle to my proper *b*loud (III. i. 40);
Let *r*ight and iustice *r*ule with *r*igour's aide (III. i. 77);
When *m*elting *m*indes with *m*utuall ruth relent (III. i. 106);
To *F*ame, the *F*latterer of the *f*ormer age (III. i. 173);
For that which needes e'r *l*ong we *l*eaue or *l*oose (III. i. 185);
Th'are *f*ewe inough, and Brytaines *f*all too *f*ast (III. i. 237);
Whereas if *f*eare did *f*irst forewarne ech *f*oyle (III. Chor. 5);
Such loue to fight would *b*reed no *B*rytains *b*ane (III. Chor. 6);
Is *s*lasht and cut a*s*under with the *s*word (III. Chor. 26);
The quiet rest that *P*rincely *p*allace *p*lights (III. Chor. 32);
Fresh rysing *t*empest *t*ires the *t*ossed mindes (III. Chor. 34);
For signes to *f*ight, and *f*ierce with vproares *f*ell (IV. ii. 39);
They onwards *h*ayld the *h*astning *h*owres of death (IV. ii. 40);
Nor could the *H*eauens no longer *h*ide these *h*armes (IV. ii. 54);
And iointly *r*anne their *r*ace with Mordreds *r*age (IV. ii. 148);
No *f*orreine *f*oe they seeke, nor care to *f*inde (IV. ii. 174);
Th'*ef*fect declares it all: thus *f*ar'd the *f*ield (IV. ii. 183);
No *f*eare nor *f*ellnes *f*ailde on either side (IV. ii. 200);
May *f*rowne on both: so saying *f*orth he *f*lings (IV. ii. 217);
With dying *h*and he *h*ewes his fathers *h*ead (IV. ii. 221);
And *D*anes without their *d*anger *d*riue vs out (IV. iii. 16);
Nor once could hope to *b*inde the *B*rytaine *b*oundes (IV. iii. 41);
We *r*ashly *r*aue, whiles from our present *r*age (IV. Chor. 9);
O *s*acred Prince: what *s*ight is this we *s*ee (V. i. 13);
To rue your *w*ant and to be*w*aile our *w*oes (V. i. 24);
Or *d*ur'd the *d*eath or*d*aind by Mordreds oath (V. i. 44);
Yet *g*oe we not in*g*lorious to the *g*round (V. i. 158);
Ech forreine *p*ower is *p*arcell of our *p*raise (V. i. 167);
The flattering *l*ooke with which he *l*ong was *l*ed (V. i. 181);
A *R*ule most *r*are, vnheard, vnseene, vn*r*ead (V. ii. 28);
Receaue your *g*hastly charge, Duke *G*orlois *G*hoast (V. ii. 35);
See heere by this the *t*ickle *t*rust of *t*yme (Epil. 1);
Such be the *cr*azed *cr*ests of glorious *Cr*ownes (Epil. 24);
Wherefore, ye Peeres and *L*ordings *l*ift a*l*oft (Epil. 30);
Nor *l*owlie *l*ookes that *l*ong can keepe them safe (Epil. 35).

Type *aaaa:*

Trust to't, their *f*aith will *f*aint where *F*ortune *f*ailes (I. iv. 85);
Tho *S*word must *s*eldome *c*ease: a *S*oueraignes hand (I. iv. 104);
His *w*ish, he ioyes to *w*orke a *w*ay by *w*racke (II. i. 35);

*L*est ought he *l*ist whom *l*awes doe *l*icence most (II. ii. 26);
He *f*ondly *f*ights, that *f*ights with such a *f*oe (II. iii. 33);
Both *s*onne and *s*ire shoulde *s*o oppose them*s*elues (II. iii. 69);
Not *wh*y nor *wh*en, but *wh*ence and *wh*ere he fals (II. iii. 76);
Attonement *f*rames them *f*riends of *f*ormer *f*oes (III. i. 103);
Which *h*ath not *h*urt the *h*ouse it most en*h*aun'st (III. i. 177);
A common *w*ant *w*hich *w*oorkes ech *w*orldlings *w*oe (II. iii. 83);
He *f*alleth well that *f*alling *f*ells his *f*oe (II. iii. 105);
Which workes in *m*any *m*en as *m*any *m*indes (II. iii. 130);
And *S*axons *s*laine to *s*wim in *s*treames of bloud (III. iii. 126);
Of pensiue *S*ire pre*s*age whose *S*onne so *s*innes (III. iv. 13);
The *s*eedes are *s*owne that *s*pring to future *s*poyle (III. iv. 15);
How *s*afe and *s*ound the carelesse *S*nudge doth *s*nore (III. Chor. 53);
A *tr*ustie *tr*oupe, and *tr*yed at many a *tr*ench (IV. ii. 50);
To see whose *c*ause and *c*ourage *c*raues their *c*are (IV. ii. 69);
Hè offred *sp*ies, and *sp*ide pursues with *sp*eede (IV. ii. 97);
The *t*rumpets hoarce their *t*rembling *t*unes doe *t*eare (IV. ii. 106);
These warres and *c*iuill *s*innes that *s*oone surceast (IV. Chor. 23);
Must *B*rytaine stand, a *b*orrowed *b*lood for *B*rute (IV. Chor. 34);
I *c*laimd my *C*rowne, the *c*ause of *c*laime was good (V. i. 39);
That *s*awe him*s*elfe thus made a *S*onnelesse *S*ire (V. i. 118);
That *f*ree from *f*orce of *f*orreine *f*oes there rests (V. i. 152);
To *h*im whom first she *h*eau'd to *h*ighest *h*appe (V. i. 180);
He *h*ates each other *H*eauen that *h*aunteth *H*ell (V. ii. 38).

Type ***aaaaa***:

Most *s*acred *s*ight and *s*weete *C*oelestiall *s*tarre (I. i. 55);
Vn*l*awfull *l*oue doth *l*ike when *l*awfull *l*othes (I. ii. 70);
I *f*inde the *f*act is *f*ittest *f*or my *f*ame (II. iv. 86);
The *s*ire to *s*laie the *s*onne, or *s*onne the *s*ire (III. i. 57).

When all of the five accented syllables begin wit the same sound, we are impressed with a sense of labore effort. A happier effect is produced by the following mo artistic types of line-alliteration: —

2. Parallel Alliteration:

Type ***aabb***: —

To former *l*ight once *l*ost by *D*estnies *d*oome (I. i. 5);
Re*b*oundeth *b*acke, and *st*ifeleth in his *st*ocke (I. i. 14);
Both *f*onde and *f*ell, she *l*oues and *l*oathes at once (I. i. 35)

Her *h*atefull *h*eade in *c*owle and *c*loister lurke (I. i. 37);
The wrath that *b*reatheth *b*loode, doth *l*oath to *l*urke (I. ii. 19);
To *sh*un the *sh*ewes and *s*ights of *s*tately Court (I. iii. 81);
And shun no *p*aine nor *p*lague *f*it for thy *f*act (I. iv. 8);
Looke backe to *f*ormer *F*ates: Troy *st*ill had *st*oode (I. iv. 64);
Whose *r*ule wants *r*ight, his *s*afety's in his *S*word.
For *S*word and *S*cepter *c*omes to *K*ings at once (I. iv. 95-6);
Fame *g*oe's not with our *G*hosts, the *s*enselesse *s*oule (I. iv. 119);
How *f*oule his *f*all, how *b*itter his re*b*uke (I. Chor. 3);
By *M*erlins *m*ists in*t*oyde I*g*erna's bed (I. Chor. 8);
She stoutly *f*ought, and *f*iercely *w*aged *w*arres (II. i. 9);
Where you may *b*ath in *b*lood and *f*ight your *f*ill (II. i. 25);
He *p*lies each *p*lace, least Fates mought *a*lter *a*ught (II. i. 31);
To *b*reake and *b*ruse the rancks in *th*ickest *th*rongs (II. i. 39);
The *f*oes in*f*orc't withstand: but *m*uch dis*m*aide (II. i. 41);
What *C*onan neither *c*an al*l*ow nor *l*ike (II. ii. 106);
To *t*reate of *t*ruce and to im*p*arle of *p*eace (II. iii. 4);
The *l*ikelier now to *l*oose: his *h*autie *h*eart (II. iii. 54);
That *m*any haue too *m*uch, but *n*one i*n*ough (II. iii. 84);
They be: and *a*ll with *a*rdent *m*indes to *M*ars (II. iv. 3);
Geue *y*ou and *y*ours all Brytish *l*ands that *l*ie (II. iv. 21);
Doe *g*raunt so *g*reat re*w*ards for those that *w*inne (II. iv. 59);
The *s*afest *s*eate is not on *h*ighest *h*ill (II. Chor. 5);
The *m*ounting *m*inde that *cl*imes the hauty *cl*iftes
And *s*oaring *s*eekes the *t*ip of lofty *t*ype (II. Chor. 9-10);
O *r*estlesse *r*ace of *h*igh aspyring *h*ead (II. Chor. 25);
How *m*any *M*illions to their *l*osse you *l*ead (II. Chor. 27);
But *v*ice se*v*erely punisht *f*aints at *f*oote (III. i. 69);
No *f*aster *f*riendship than that *g*rowes from *g*riefe (III. i. 105);
When *s*alves haue *s*moothlie *h*eald the former *h*urts (III. i. 108);
A *c*auselesse *c*ourage giues re*p*entance *p*lace (III. i. 147);
The *g*reatest *g*ood that *F*ortune can af*f*oord (III. i. 164);
Yet *w*isedome *w*aighes the *p*erill ioinde to *p*raise (III. i. 175);
Pitty their *h*oary *h*aires, their *f*eeble *f*ists (III. i. 223);
With *s*odayne *S*ouldyers *p*ampered vp in *p*eace (III. iii. 24);
With *s*luggish *S*axons *c*rewe, and Irish *k*ernes (III. iii. 26);
No doubt these *m*arket *m*ates so *h*ighly *h*ier'd (III. iii. 33);
The *c*ertaine *s*eate and *b*owre of wandring *B*rute (III. iii. 48);
Hath thus with*h*eld our *h*ands and *s*words from *s*trokes (III. iii. 69);
In *c*ommon *c*are, to *wr*eake my priuate *wr*ongs (III. iii. 104);
And *s*pare no *s*word nor *f*ire in my de*f*ence (III. iii. 114);
And *b*ustling *b*odies *pr*est to *pr*esent spoile (III. iii. 122);

The Irish carcas kickt and Pictes opprest (III. iii. 125);
Such was his birth: what base, what vulgar vice (III. iv. 24);
When many men assent to ciuill warres (III. Chor. 1);
O base yet happy Boores! O giftes of Gods (III. Chor. 46);
In bailefull breast forecast their foultring Fates (III. Chor. 49);
The staggering state of Brytaines troubled braines (IV. i. 13);
Remoues our pensiue mindes from wonted woes (IV. ii. 6);
The future age shall eu'r haue cause to curse (IV. ii. 33);
Twill mooue their mindes to ruth and frame afresh (IV. iii. 33);
We fretting fume, and burning wax right wood (IV. Chor. 7);
If euer heauie heart foreweene her woe (IV. Chor. 42);
But that euen now through Natures sole instinct (IV. Chor. 45);
He feeles the fatall sword imbrue his breast (IV. Chor. 46);
What hopes and happes lie wasted in these warres (IV. Chor. 48);
She hoyseth vp to hurle the deeper downe (V. i. 12);
The greater is my greefe that sees it so (V. i. 65);
Where each man else hath fealt his seuerall Fate (V. i. 44);
Which, though a while they sayle on quiet seas (V. i. 143);
Yet sinke in surge ere they ariue to Rode (V. i. 144);
Nor lastly Rome, that rues her pride supprest (V. i. 166);
Let future age be free from Gorlois Ghost (V. ii. 12);
And yeares oft ten times tolde expirde in peace (V. ii. 26);
The wauering waight of Fates: the fickell trace (Epil. 3);
The cheerelesse change: the easelesse brunts and broyles (Epil. 5);
The thoughts and cares that Kingly pompe impartes (Epil. 10);
Such is the brittle breath of mortall man (Epil. 22).

Type *abab*: —

Or frustrate death in those that faine would die (I iii 29);
The more you search a wounde, the more it stings (I. iii. 56);
The minde, and not the chaunce, doth make th'unchast (I iii. 61);
Beholde, our Fates had sent vs foes vnsought (II. i. 64);
I vowe by Heauen, by Earth, by Hell, by all (II. ii. 10);
The Fates haue heau'de and raisde my force on high (II. ii. 29);
Nor to destroy the realme you seeke to rule (II. ii. 61);
But cease at length: your speach molests me much (II. ii. 104) ⪰
Whom you bereaue of Kingdome, Realme, and Crowne (II. iii. 80) ⪰
And rather spend our Fates then spare our foes (II. iv. 63);
Call Souldiers nere to heare their Soueraignes heast (III. ii. 20) ⪰

A *h*opelesse *f*eare forbids a *h*appy *F*ate (III. iv. 6);
And *m*inde though *p*rone to *M*ars, yet daunted *p*ausde (IV. ii. 88);
Then both the *A*rmies *m*ette with *e*quall *m*ight (IV. ii. 98);
Sent *f*orth: who dying *b*are the *f*ellest *b*reast IV. ii. 179);
Who oftnest *st*rooke: who *b*est be*st*owde his *b*lade (IV. ii. 181);
The wager *l*ay on *b*oth their *l*iues and *b*loods (IV. ii. 201);
And *f*atall *Cl*oudes in*f*erre a lasting *Cl*ips (IV. ii. 227);
A *K*ingdoms *h*and hath goard a *K*ingdoms *h*eart (IV. iii. 25);
Or *f*eare the *m*an themselues so *f*earefull *m*ade (IV. Chor. 20);
The *S*ubiects *b*oth, and *S*oueraignes *b*ane in one (V. i. 22);
Pre*f*erred *Ch*aunce be*f*ore a better *ch*oyse (V. i. 34);
To *sp*are the *T*raitors was to *sp*oile the *tr*ue (V. i. 58);
Let due dis*c*retion *s*wage each *c*urelesse *s*ore (V. i. 79);
When *i*nward *g*ifts are deckt with *o*utward *g*race (V. i. 86);
Would Gods the *F*ates had *l*inckt our *f*aultes a*l*ike (V. i. 122);
Had also *f*ramde our *m*inds of *f*rendlier *m*ouldes (V. i. 123);
Nor stately *h*earce, nor *t*ombe with *h*aughty *t*oppe (V. i. 175).

Type *abba*: —

Thy *g*host from *P*lutos *p*ittes and *g*lowming shades (I. i. 4);
Now (*G*orlois) *w*orke thy *w*ish, cast here thy *g*aule (I. i. 10);
Let *s*worde and *f*ire still *f*edde with mutuall *s*trife (I. i. 40);
The *g*reater it, the *f*itter *f*or my *g*riefe (I. ii. 77);
O *b*lessed *H*ome that *h*ath such *b*oonne in store.
But *l*et this *p*art of Arthurs *p*rowesse *l*urke (II. i. 66-7);
Tis better *f*or a *K*ing to *k*ill his *f*oes (II. ii. 15);
He *f*eares as *m*an himselfe whom *m*any *f*eare (II. i. 33);
Gods *g*raunt his *m*essage *m*ay portend our *g*ood (II. ii. 108);
Oft is the *f*all of *h*igh and *h*ouering *F*ate (II. Chor. 3);
Where *c*omes a *S*ouldier *s*weating from the *C*amps (IV. i. 41);
And publike *F*ates all *h*eedelesse *h*eadlong *f*lung.
On *M*ordreds *s*ide were *s*ixtie thousande *m*en (IV. ii. 42-43);
And *b*oystrous *th*rongs of Warriers *th*reatning *b*lood (IV. ii. 86);
The *s*euerall *F*ates and *f*oiles of either *s*ide (IV. ii. 177);
O *h*aplesse lad, a *m*atch vn*m*eete for *h*im (IV. ii. 204);
We *cr*ye for swordes, and *h*armefull *h*arnesse *cr*aue (IV. Chor. 8);
The *p*iller of our *s*tate: thus *s*ore op*p*rest (V. i. 16);
Some borne, some *d*ead: so *st*ill the *st*ore in*d*ures (Epil. 27).

Naturally the difficulty of the performance causes a less frequent occurrence of alliterative combinations that extend over the entire line:

Type *aaabb*: —

But *d*ures: though *D*eath re*d*eeme vs *f*rom all *f*oes (I. iv. 127);
And *b*eares my *b*ody *b*acke: I inwards *f*eele my *f*all (II. iv. 81);
The *f*act, we *f*inde as *f*ondly *d*ar'd as *d*onne (II. Chor. 32);
The *b*rethren *b*roach their *b*loud: the *S*ire his *S*onnes (IV. ii. 170);
Ex*p*resse what *p*iteous *p*lightes and *m*indes a*m*aze (IV. iii. 4);
What *a*ll our *a*ge with *a*ll our *w*arres had *w*oonne (V. i. 9);
My *m*eanelesse *m*oodes haue *m*ade the *F*ates thus *f*ell (V. i. 27);
His *p*rayses *p*ast be *p*resent shame; O *t*ickle *t*rust (V. i. 198).

Type *aabbb*: —

A*sh*amde to *sh*un his *f*oes, in*f*lamde his *f*riends (II. i. 28);
Then *w*rongfull *w*arres to *r*eaue his *r*ight and *R*ealme (II. iii. 16)
All *tr*uth, all *tr*ust, all *b*lood, all *b*ands be *b*roke (III. iv. 14)
Who *str*iues to *st*and in *p*ompe of *P*rincely *p*ort (III. Chor. 35)
*B*ounce in their *b*reastes, and *s*tirre vn*c*ertayne *s*tormes (IV. ii. 81);
And *b*oystrous *b*angs with *th*umping *th*wacks fall *th*icke (IV. ii. 115);
That *v*ertuous *V*irgo *b*orne for *B*rytaines *b*lisse (V. ii. 18).

Type *aabab*: —

Whom *f*auour *f*ailes to *b*ende, let *f*urie *b*reake (II. ii. 75);
The *s*ide that *s*eekes to *w*inne in *c*iuill *w*arres (II. iv. 74);
*S*eemes it so *s*owre to *w*inne by *c*iuill *w*arres? (III. iii. 76).

Type *aabba*: —

That *w*illing *w*ould im*p*each thy *p*eace with *w*arres (III. iii. 52
He *l*oathes de*l*ayes, and *s*corcht with *S*cepters *l*ust (IV. ii. 9

Type *ababb*: —

Haue *r*oome and *w*aies to *r*unne and *w*alke at *w*ill (III. i. 2

Type *ababa*: —

Let *p*laints and *m*ournings *p*asse, set *m*oanes a *p*art (V. i. 14

Type *abbaa*: —

*D*eath is de*c*reed: what *k*ind of *d*eath, I *d*oubt (I. iii. 15).

Alliteration in our play is not confined to a single li
as we should expect when the versifier pursues no par

cular plan, but satisfies only a general liking for a recurrence of similar literal sounds at the beginning of words everywhere. Such a strong taste causes the alliterating tendency to crop out in many unaccented syllables, showing a marked departure from the old English rules of versification in which alliteration plays so important a *rôle.*

Significant, however, because highly fantastical, is the manner in which alliteration is made to extend over two or more lines. The first nine verses of the first act, for example, are bound together by a type (if mere revelry in a figure can be said to produce a type) made visible thus: —

aabb
cca
cdaa
edde
eda

Since thus through channells blacke of Limbo lake
And deepe infernall floude of Stygian poole
The gastly Carons boate transported backe
Thy ghost from Plutos pittes and glowming shades
To former *l*ight once *l*ost by *D*estnies *d*oome:
Where *p*roude *P*endragon broylde with shamefull *l*ust,
Dis*p*oylde thee erst of *w*ife, of *l*ande, and *l*ife:
Nowe (*G*orlois) *w*orke thy *w*ish, cast here thy *g*aule,
*G*lutte on reuenge: thy *w*rath abhors de*l*ayes.

Other combinations, quite as complicated, can be picked out at random:

aaaa
bbc
cadd
cae
ddeff

His *w*ish, he ioyes to *w*orke a *w*ay by *w*racke
And matching *d*eath to *d*eath, no passage *s*eekes,

But what de*s*truction *w*orks, with *b*lade or *b*lood.
He *s*cornes the yeelded *w*ay, he fiercely *r*aues
To *b*reake and *b*ruse the *r*ancks in *th*ickest *th*rongs (II. i. 35-39.)

Let a few of the simpler forms suffice to dismiss this phase of the subject: —

Type $\frac{aa}{a}$: —
Euen in that *s*oyle whereof my*s*elf was Duke,
Where first my *s*powse Igerna brake her vowe (I. i. 43—44).

Type $\frac{a}{aaaaa}$: —
The whiles, O Cassiopaea, gembright *s*igne,
Most *s*acred *s*ight and *s*weete *C*oelestiall *s*tarre (I. i. 54—55).

Type $\frac{\frac{aa}{a}}{a}$: —
This Clymats ioy, *p*lac'd in im*p*eriall throne
With fragrant Oliue branche portending *p*eace:
And whose'r besides ye heauenly *p*ow'rs. (I. i. 56—58).

Type $\frac{aa}{aa}$: —
And milde as*p*ect all *p*rone to Bryttaines good,
Foresee what *p*resent *p*lagues doe threat this Isle (I. i. 60 – 61).

Type $\frac{a}{aa}$:
An age for peace, religion, *w*ealth and ease,
When all the *w*orld shall *w*onder at your blisse (I. i. 64—65).

Type $\frac{ab}{ba}$:
And *d*ares he after nine yeares *s*pace returne,
And *s*ee her face whom he so long dis*d*ain'de (I. ii. 1—2).

If, instead of inquiring *how* our authors indulged their fancy for alliteration, we ask *why* they did so, we attain to results which are quite as interesting as those already deduced. We shall have to consider the question, then, in its relation to the subject-matter.

Alliteration is known to have considerable onomato-poetical capacity. Cf. Schipper: "Englische Metrik" II. i. 74. Hence we should expect to find it freely used, as in fact we do, in passages of:

a) Impassioned description. Compare the Nuntius' description of Arthur's Roman wars (II. i. 10—76); the Nuntius' description of the battle between the forces of Arthur and Mordred (IV. ii. 31—236).

b) Of impassioned command. Compare Mordred's speech to his assembled warriors (II. iv. 45—75); Arthur's speech to his generals (III. iii. 102—130).

c) Of impassioned moralizing. Compare Arthur's speeches to his generals (III. iii. 1—23), (III. i. 199—237), (III. iii. 1—75); Arthur's speech to Cador (III. iv. 7—27); Arthur's mourning over the outcome of his battle with Mordred (V. i. 64—75, 83—95).

d) Alliteration serves to impart an heroic tone to impassioned apostrophe. Compare Nuntius' address to his native Shores (II. i. 1—10); Arthurs' address to his dead son (V. i. 98—109, 117—132); Arthur's address to the Fates (V. i. 151—178).

e) Alliteration lends a color of emphasis and philosophic gravity to epigrammatical and sententious moralizing, of which the play is so full. See the notes for examples, which are there cited as plagiarisms from Seneca.

f) Alliteration is very frequent in the Choruses and in Gorlois' prologue and epilogue, where it does double duty in again pointing the ever-recurring moral, and adorning the highly-wrought declamation of the ghost with stateliness and swing of diction.

V. The Editions of the Play. Its Spelling and Punctuation. Some Orthographical Signs.

The recorded editions of "The Misfortunes of Arthur" are four in number:

1. The quarto-edition of 1587—8, of which the title reads: CERTAINE DE- / u[is]es and shewes presented to / her MAIESTIE by the Gentlemen of / *Grayes-Inne* at her Highnesse Court in / Greenewich, *the twenty eighth day of* / Februarie in the thirtieth yeare of her / MAIESTIES most happy / Raigne. / AT LONDON / Printed by Robert Robinson. / 1587. (Black letter, except introductory matter, etc.)

2. The edition "with illustrations and notes by J. P. Collier. S. Prowett: London, 1828."

3. Of this a second edition appeared "London: William Pickering, 1833".

Both 2 and 3 were intended to form a "supplement to the collections of Dodsley and others", the "Misfortunes of Arthur" being one of "Five Old Plays". of which the four others are: "Downfall of Robert Earl of Huntingdon", "Death of Robert Earl of Huntingdon", "Woman is a Weathercock", "Amends for Ladies". These two editions were doubtless intended to be reprints of the Garrick quarto. The reproduction of the orthography is generally true, except that the *v* and the *j* are systematically substituted for *u* and *i* where these letters are the equivalents of the modern *v* and *j*. The punctuation, however, has been violently and capriciously altered at many places.

4. The edition in "A Select Collection of Old English Plays. Originally published by Robert Dodsley in the year 1744 * * * revised and enlarged * * * by W. Carew Hazlitt. Volume the fourth. London: Reeves and Turner, 1874."

This edition is based on nos. 2 and 3. Its modernized orthography is to be charged to Hazlitt, its editor. The deviations of this edition from the Garrick quarto constitute no very flattering commentary on the care exercised by the editor. These deviations have been added to this book in an appendix.

Of the old quarto-edition there exist two exemplars: that known as the Garrick copy, which is in the keeping of the British Museum; and that known as the Kemble copy, which is in the possession of the Duke of Devonshire. The ensuing text is based on these two quartos. These are identical in every respect except two:

The Kemble copy shows the lack
1) Of certain cancellations and slips, of which an exposition and analysis have been made in another chapter (cp. p. 100).
2) Of the title-page and the introduction from the pen of Nicholas Trotte, both beautifully preserved in the Garrick exemplar.

The missing parts are prefixed to the printed text of K in fine, but quite legible, not to say pretty, script. A description of the Garrick text, which forms the basis of this study, will suffice for both.

This is a handsome little book, bound in yellow leather, and printed in black letter. It comprises altogether 30 leaves. The text is paged and exhibits the signatures A—F_4G_2. Trotte's Introduction is without signatures. The spelling, as is usual with Elizabethan quartos, varies with the caprice of the printer, as does also the punctuation. It has, nevertheless, for philological reasons, been thought best to preserve the spelling, although antique and whimsical, in its original form. It has

een carefully collated with the spelling in the Kemble copy, with which it has been found to agree letter for letter. The punctuation, however, has been altered at places where such alteration has been thought to help the sense. The rule in this regard has always been, strict conservatism.

Relative to the punctuation-marks, it should be observed: that the colon (:) is almost generally used for the comma; that a peculiar sign consisting of a combination of colon and apostrophe (:') usually marks a question, though occasionally it follows an exclamation.

The more important deviations from the punctuation of the quartos are recorded in the notes.

A peculiar use of some orthographical signs claims attention.

In words with a double e (ee) the acute accent is invariably found on the second e, thus (eé), in the Qq. Sometimes it appears to be over the space between the two letters. When this is the case, the accent has been printed over the first e, thus (ée), in our text. At a few places the macron (-) appears over the latter letter of a double e. Once in a while, the sign (^) is used in the same way.

Comparison of the script title and introduction in the Kemble exemplar with some autograph verses by John Philip Kemble in the possession of Dr. Richard Garnett, formerly Keeper of the Books in the British Museum, shows a strong likeness in the two, but not such a uniform similarity as to warrant the conclusion that both had their origin in the same pen.

Hazlitt ("Handbook to the Popular Poetic and Dramatic Literature of Great Britain") tells us that this copy "cost J. P. Kemble £ 16—5 f, and that it "is probably the same as that sold at Smith's sale in 1787". He seemed, however, to be unaware that it lacks, besides the title-page, which

he rightly reports missing, the introduction by Nicholas Trotte. He adds the erroneous statement that in *both* the "Devonshire and Garrick exemplars there are cancels here and there pasted over passages where these slips of the press occur." He ascribes these corrections to "the discovery of mistakes in the old printed copy after the sheets were worked."

The sheets of K are cut out of their original binding and carefully mounted on paper of the same quality as that on which the title-page and introduction have been transcribed. Page 30 of these leaves shows the water-mark, "C. Wilmott, 1804", which precludes the possibility of transcription prior to that date. The play, thus mounted, is bound in leather with a number of other plays similarly treated, the back of the volume bearing the letters in gilt monogram, "J. P. K." — unquestionably the initials of the famous actor, J. P. Kemble, who was the owner of the book prior to its transfer to the Duke of Devonshire.

VI. Textual Corrections — Slips.

The present text is a remarkable one. It is especially remarkable in that it presents the rare phenomenon of wafers pasted over certain passages. These wafers, or slips, together with their under-readings, are drawn up below for comparison:

(Top-reading:)

1. Where Kings impose too much the Realme enuies.

(Under-reading:)

Where Kings impose too much the commons grudge.
(II. ii. 65).

(Top-reading:)

2. The first Art in a Kingdome is, to scorne
The Enuie of the Realme. He cannot rule
That feares to be enuide. What can diuorce
Enuie from Soueraigntie? Must my deserts?

(Under-reading:)

Must I to gaine renowne, incurre my plague?
Or hoping prayse sustaine an exiles life?
Must I for Countries ease disease my selfe,
Or for their loue dispise my owne estate?
(II. ii. 67—71.)

(Top-reading:)

3. Not, if subiection faile.

(Under-reading:)

Not, if allegeance faile.
(III. i. 158.)

(Top-reading:)

4. The Third Act and Fyrste scene.

(Under-reading:)

The Third Act and Second scene.

(Top-reading):

5. That for the horror great and outrage fell.

(Under-reading:)

That for thy horror etc.

(I. i. 29).

(Top-reading:)

6. Yet sinke in surge, ere they arriue to Rode.

(Under-reading:)

Yet sinke in surge, ere they arriue to hode.

(V. i. 144).

(Top-reading:)

7. Whose refuge lies in chance, what does he not?

(Under-reading:)

Whose refuge lies in Chaunce, what does he not?

(I. v. 75).

(Top-reading:)

8. By right or wrong, or conquests gaind with blood.

(Under-reading:)

By right a wrong, or conquests gaind with blood.

(II. iv. 51).

This array of corrections would seem to emphasize Collier's statement, that the Garrick copy in the British Museum was "printed with unusual care".[1]) Mr. Collier also characterizes the passages as "objectionable", but fails to give his reasons; nor does he make it clear why the "principal author", under whose "superintendence", he holds, the "dramatic composition" was printed, was constrained to exercise such "unusual care". The inference from Mr. Collier's language would be that the "principal author" made the corrections for purely rhetorical, or typographical, reasons; and, in the absence of direct evidence to the contrary, this inference may be as near the facts as any. The corrections do not appear in the Kemble quarto, now in the possession of the Duke of Devonshire. Their non-appearance admits of two theories in explanation:

1) The copy, K, either was never corrected by the insertion of slips; or

[1]) Dodsley-Hazlitt: Old English Plays. Vol. IV. p. 252.

2) The slips have since been removed from it.

The former postulate seems to me, after a clo examination of the text and the paper, the more like one, as there remain no signs of mutilation — no past no spots — in K, so designated from its original possess J. P. Kemble.

Let us proceed to a critical comparison of these sli with each other and with their setting in the text. V note 1) that of the above list, nos. (1), (2), and (3) a pasted down only at one end, and can be lifted at t other so as to disclose the under-reading. The under-sid of the slips, as well as the leaf, were at one time mucilage There can be no doubt that they were removed by a curio hand — perhaps in the interests of literary criticism Mr. Collier himself!

2) As regards the motive for correction, we may s that the substitutions in (4), (5), (6), (7) and (8) are, on t face of them, of a purely typographical nature, and, hen of no further consequence. The substitution of the wo Fyrste for Second (ex. 4); of the letter *e* for *y* to re *the* for *thy* (ex. 5); of *R* for *h* to read *Rode* for *hode* (ex. 6); of *a* for *au* to read *chance* for *Chaunce* (ex. 7); of *or* for *a* to read *right or wrong* for *right a wrong* (ex. 8) — could hardly have been the result of political or religious censorship on the part of the Privy Council — an hypothesis which affords wide scope for the play of the imagination. The Privy Council, Sidney Lee tells us (D. N. B.: Art. on Holinshed) displayed great censorial activity at the time of the birth of our drama — having, in 1586, mercilessly "castrated" the then published edition of Holinshed's Chronicle, and for "no obvious reasons" whatever. We know from other sources that they kept a sharp eye on all publications, with some of which they dealt in no delicate manner. I must confess to having been attracted by this hypothesis,

and, I believe, not without reason, to such a degree as to have spent some time in the effort to transform the "airy nothing" into fact. The effort has failed, and I remain on the negative and less fanciful side of the question.

3) In regard to the total absence of cancels and slips in K, I can only say that this book never was revised, no doubt because its original possessor was not identical with the original possessor of G, and was satisfied with an uncorrected text.

4) It would appear, then, that the cancels and slips, rare and puzzling though they be, are per se of no particular importance.

5) A detailed and exhaustive textual study by Dr. J. W. Cunliffe[1]) shows to what a remarkable extent Hughes drew upon his model, Seneca. He has proven the first two acts of "The Misfortunes of Arthur" to be almost literal translations of the sententious Latin rhetorician — more literal. indeed, than the then famous translation of Seneca's "Tenne Tragedies" (1581) by Heywood, Nuce, Neville & Co.[2]). Among these "handfulls of tragical speaches", as Nash sharply taunts, is to be found the first half of example (2) cited above:

a) Must I to gaine renowne, incurre my plague?
Or hoping prayse sustaine an exiles life?

But this is not all, and herein lies the importance of the case: Not only these two lines, but those on the slip that partially conceals them —

b) The first Art in a Kingdome is, to scorne
The enuie of the Realme —

belong to the "handfulls" that our lawyer-dramatist had filched from Seneca's store.

---

[1]) The Influence of Seneca on Elizabethan Tragedy, p. 145.

[2]) Printed for the Spenser Society, 1887.

Compare Thebais, 586—7, with (a):

"Ut profugus errem semper? ut patria arcear
Opemque gentis hospes externae sequar?"

Compare Hercules Furens 357 with (b):

"Ars prima regni est posse te inuidiam pati."

My point is this: Hughes is the author of the pla
Hughes borrowed the first two acts from Seneca. Both t
under-reading and the top-reading in ex. 2 are borrow
from Seneca. *Ergo*, Hughes is author of the correct
Being author of one, there can remain no doubt of
authorship of the rest.

Granting this, all speculation as to political or religi
censorship loses interest.

ERTAINE

and shewes

LAESTIE by the

of her High

the fourth

the thirtieth

ESTIES most

Raigne.

that of the Printer.

LONDON

Robert

AN INTRODVCTI-

on penned by Nicholas Trotte

Gentleman one of the society of Grayes-Inne; *which*

was pronounced in manner following. *viz.* Three

Muſes came [a]vpon the Stage apparelled accordingly

bringing fiue Gentlemen Students with them attyred

n their [b]vſuall garments, whom one of the Muſes preſen-

ted to her [c]MAIESTIE as [d]Captiues: the cauſe

whereof ſhe [e]deliuered by ſpeach

as followeth.

K. [a]on. [b] usuall. [c]Majestie. [d]Captives. [e]delivered.

Of Conquest (1) gratious Queene) the signs 2) & fruits,
3) Atchiu'd gainst such, as wrongfully withheld
The 4) seruice by choice wits to *Muses* due;
In 5) humbliest wise, these 6) Captiues we present.
And least your highnes might suspect the gift
As spoile of Warre, that 7) Iustice might impeach;
Heare and discerne how 8) iust our quarrell was
9) Auowed (as you see) by good successe.
A 10) Dame there is, whom men *Astrea* terme,
11) Shee that pronounceth 12) Oracles of 13) Lawes,
Who to prepare fit 14) seruants for her traine
As by 15) Commission takes 16) vp flowring wits,
Whom first she schooleth to forget and scorne
The noble skils of language and of 17) Arts,
The wisedome, which discourse of stories teach,
The ornaments which various knowledge yeelds;
But Poesie she hath in most disdaine,
And Marshals it next Follyes scorned place.
Then, when she hath these worthy Prints defac'd
Out of the mindes that can endure her hand,
What doth she then supplie in steede of these?
Forsooth some olde reports of altered lawes,
Clamors of Courts, and 18) cauils 19) vpon words,
Grounds without ground, supported by conceit,

In K the entire introduction appears in script. The scribe's variations from the Garrick Quarto (G) follow:

K. 1) gracious. 2) and. 3) atchiv'd. 4) service. 5) humblest. 6) Captives. 7) justice. 8) just. 9) Avowed. 10) dame. 11) She. 12) oracles. 13) lawes. 14) servants. 15) commission. 16) up. 17) arts. 18) cavils. 19) upon.

And reasons of more subtiltie then sense,
What shall I say of [1]) Moote points [2]) straunge, and doubts
Still argued but neuer yet agreed?
And shee, that doth deride the [3]) Poets lawe,
Because he must his words in order place,
Forgets her formes of pleading more precise,
More bound to words then is the [4]) Poets lore:
And for these fine conceits she fitly chose,
A tongue that [5]) Barbarisme it selfe doth [6]) vse.
We noting all these wrongs did long expect
There hard condition would [7]) haue made them wise
To offer [8]) vs their [9]) seruise plac'd so ill,
But finding them addicted to their choyce,
And specially desirous to present
Your [10]) Maiestie with fruits of [11]) Prouince [12]) newe,
Now did [13]) resolue to double force and skill,
And found and [14]) vsde the vantage of the time,
Surprisde their fort, and tooke them [15]) Captiues all.
So now submisse, as to their state belongs,
They gladly yeelde their homage long withdrawne,
And Poetry which they did most contemne
They glory now her [16]) fauours for to weare.
My sisters laught to see them take the penne,
And lose their wits all in [17]) vnwoonted walkes.
But to your highnes that delight we leaue,
To see these [18]) Poets newe their [19]) Stile [20]) aduaunce.
Such as they are, or naught or litle worth,
Deigne to accept, and therewith we beseech,
That [21]) nouelty giue price to worthlesse things.
[22])Vnto this speach one of the Gentlemen answered
followeth.

K. [1]) moote. [2]) strange. [3]) poets. [4]) poets. [5]) barbarisi
[6]) use. [7]) have. [8]) us. [9]) service. [10]) Majestie. [11]) provin
[12]) new. [13]) resolve. [14]) usde. [15]) captives. [16]) favours. [17]) u
woonted. [18]) poets. [19]) stile. [20]) advaunce. [21]) novelty. [22]) Un

[1]) GOOD Ladies [2]) vnacquaint with cunning reach,
And easly led to glory in your powre,
Heare now abasht our late dissembled mindes.
Not now the first time as your [3]) selues best knowe,
Ye Muses sought our [4]) seruice to commaund,
Oft [5]) haue ye wandred from Pernassus hill,
And shewed your [6]) selues with sweet & tempting grace,
But yet returnd your traine [7]) encreasde with fewe.
This resolution doth continue still.
Vnto *Astreas* name we honour beare,
Whose sound perfections we doe more admire,
Then all the [8]) vanted store of Muses guifts.
Let this be one (which last you put in [9]) vre,
In well [10]) deprauing that [11]) deserueth praise)
No eloquence, disguising reasons shape,
Nor Poetrie, each vaine [12]) affections nurce,
No various historie that doth leade the minde
Abroad to [13]) auncient tales from instant [14]) vse,
Nor these, nor other moe, too long to note,
Can winne [15]) *Astreas* [16]) seruants to [17]) remoue
Their [18]) seruice, once [19]) deuote to better things.
They with [20]) attentiue mindes [21]) and serious wits.
[22]) Reuolue records of deepe [23]) Iudiciall [24]) Acts,
They waigh with steaddy and indifferent hand
Each word of lawe, each circumstance of right,
They hold the grounds which time & [25]) vse hath sooth'd
[26]) (Though shallow sense [27]) conceiue them as conceits)
Presumptuous sense, whose ignorance dare [28]) iudge
Of things [29]) remou'd by reason from her reach.

K. [1]) Good. [2]) unacquaint. [3]) selves. G. Period after *knowe*. [4]) service. [5]) have. [6]) selves. [7]) increasde. [8]) vaunted. [9]) ure. [10]) depraving. [11]) deserveth. [12]) affection's. [13]) auntient. [14]) use. [15]) Astrea's. [16]) servants. [17]) remove. [18]) service. [19]) devote. [20]) attentive. [21]) & [22]) Revolve. [23]) judiciall. [24]) acts. [25]) use. [26]) [No parenthesis-marks]. [27]) conceive. [28]) judge. [29]) remov'd.

One doubt in mootes by argument [1]encreasc'd
Cleares many doubts, experience doth [2]obiect.
The language she first chose, and still retaines,
Exhibites naked truth in aptest termes.
Our [3]Industrie maintaineth [4]vnimpeach't
[5]Prerogatiue of Prince, respect [6]to Peeres,
The Commons libertie, and each mans right:
Suppresseth [7]mutin force, and practicke fraude,
Things that for worth our studious care [8]deserue.
Yet [9]neuer did we banish nor [10]reiect
Those ornaments of knowledge nor of toungs:
That slander [11]enuious ignorance did raise.
With Muses still we entercourse allowe,
T'enrich our state with all there forreine fraight:
But [12]neuer homage nor acknowledgement
Such as of [13]Subiects alleageance doth require.
Now heere the cause of your late [14]Conquest wonne:
We had [15]discouered your intent to be
(And sure ye. Ladies are not secrete all;
Speach and not silence is the [16]Muses grace)
We well [17]perceiu'd (I say) your minde to be
[18]T'imploy such prisoners, as [19]themselues did yeeld
To [20]serue a Queene, for whom her purest gold
Nature refind, that she might therein sette
Both [21]priuate and imperiall vertues all.
Thus ([22]Soueraigne Lady of our lawes and [23]vs)
Zeale may transforme [24]vs into any shape.
We, which with trembling hand the penne did guide
[25]Neuer well pleasde, all for desire to please;
For still your rare perfections did occurre

K. [1]) encreas'd. [2]) object. [3]) industrie. [4]) unimpeacht. [5]) Prer
ative. [6]) of. [7]) mutine. [8]) deserve. [9]) never. [10]) reject. [11]) e
vious. [12]) never. [13]) subjects. [14]) conquest. [15]) discover
[16]) Muse's. [17]) perceiv'd. [18]) T'employ. [19]) themselves. [20]) ser
[21]) private. [22]) Soveraigne. [23]) us. [24]) us. [25]) Never.

Which are admir'd of Muses and of men.
Oh with howe steddie hand and heart assur'd
Should we take [1])vp the [2])warlicke [3])Lance or [4])Sword
With [5])minde [6])resolu'd to spend our loyall blood
Your least commaund with speede to execute.
O that before our time the fleeting shippe,
Ne'r wandred had in watery wildernes,
That we might first that venture [7])vndertake
In strange attempt [8])t'approue our loyall hearts,
Be it [9])Souldiers, [10])Seamen, [11])Poets, or what els.
In [12])seruice once [13])inioynd, to ready mindes
Our want of [14])vse should our [15])deuoyer encrease.
Now since in steade of art we bring but zeale,
In steade of prayse we humbly pardon craue.
The matter which we purpose to present,
Since streights of time our liberty controwles,
In [16])tragike note the [17])plagues of vice recounts.
How sutes a Tragedie for such a time?
Thus. For that since your sacred [18])Maiestie
In gratious hands the regall Scepter held
All Tragedies are fled from State, to stadge.

Nicholas Trotte.

K. [1]) up. [2]) warlike. [3]) lance. [4]) sword. [5]) mind. [6]) resolv'd. [7]) undertake. [8]) t'approve. [9]) souldiers. [10]) seamen. [11]) poets. [12]) service. [13]) enjoynd. [14]) use. [15]) devoyer. [16]) tragicke. [17]) plague. [18]) Majestie.

The miſſortunes of Arthur (V-

ther Pendragons Sonne) reduced into Tragicall notes by THOMAS HVGHES one of the ſocietie of Grayes-Inne. And here ſet downe as it paſt from [1])vnder his handes [2])and as it was preſented, excepting certaine wordes [3])and lines, where ſome of the [4])Actors either helped their memories by brief omiſſion: or fitted their acting by ſome alteration. With a note in the ende, of ſuch ſpeaches as were penned by others in lue of ſome of theſe hereafter following.

The argument of the Tragedie.

AT a banquet made by *Vther Pendragon* for the solemnising of his conquest against the *Saxons,* he fell inamoured with *Igerna* wife to *Gorlois* Duke of *Cornwell.* Who perceiuing the Kings passion, departed with his wife and prepared warres at *Cornwell,* where also in a strong holde beyond him hee placed her. Then the King leuied an armye to suppresse him, but waxing impatient of his desire to *Igerna,* transformed himselfe by *Merlin* his cunning, into the likenesse of *Gorlois.*[5]) And after his acceptance with *Igerna* he returned to his siedge, where he slew *Gorlois. Igerna* was deliuered of *Arthur* and *Anne* twins of the same birth. *Vther Pendragon* 15. yeres

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K. [1]) under. [2]) &. [3]) &. [4]) actors. [5]) Qq. comma after *Gorlois.*

after pursuing the *Saxons* was by them poysoned. *Arthur* delighted in his sister *Anne,* who made him father of *Mordred.* Seuenteene yeres after *Lucius Tiberius* of *Rome* demanded a tribute due by the conquest of *Caesar.* *Arthur* gathered the powers of 13. Kinges besides his owne, and leauing his Queene Gueneuora in the tuition of *Mordred,* to whome likewise he committed the kingdome in his absence, arriued at *Fraunce,* where after 9. yeares warres, he sent the slaine bodie of *Tiberius* vnto *Rome* for the tribute. During this absence *Mordred* grew ambicious, for th' effecting whereof he made loue to *Gueneuora,* who gaue eare vnto him. Then by th'assistance of *Gilla* a *Brittish* Lord hee vsurped, and for mainteinance entertayned with large promises, the *Saxons, Irish, Pictes, & Normands.* *Gueneuora* hearing that *Arthur* was alreadie embarked for returne, through dispaire purposing diuersly, sometimes to kill her husband, sometimes to kill her selfe, at last resolued to enter into religion. *Arthur* at his landing was resisted on the stronds of *Douer,* where he put *Mordred* to flight. The last fielde was fought at *Cornwell,* where after the death of one hundred and tweentie thousand sauing on either side 20, *Mordred* receiued his death, and *Arthur* his deadly wound.

The Argument and manner of the first dumbe shewe.

SOunding the musicke, there rose three furies from vnder the stage apparelled accordingly with snakes and flames about their blacke haires and garments. The first with a Snake in the right hande and a cup of wine with a Snake athwart the cup in the left hand. The second with a firebrand in the right hande, and a *Cupid* in the left: The thirde with a whippe in the right hande and a *Paegasus* in the left. Whiles they went masking about the

stage, there came from another place three *Nuns* which walked by them selues. Then after a full sight giuen to the beholders, they all parted, the furies to *Mordreds* house. the *Nuns* to the Cloister. By the first furie with the Snake and Cup was signified the Banquet of *Vther Pendragon*, and afterward his death which insued by poysoned cup. The second furie with her firebrande & *Cupid* represented *Vthers* vnlawfull heate and loue conceyued at the banquet, which neuer ceased in his posteritie. By the third with her whip and *Paegasus* was prefigured the crueltie and ambition which thence insued and continued to th'effecting of this tragidie. By the *Nuns* was signified the remorse and dispaire of *Gueneuora,* that wanting other hope tooke a Nunrie for her refuge. After their departure, the fowre which represented the *Chorus* tooke their places.

The argument of the first Act.

1. In the first scene the spirit of *Gorlois* Duke of Cornwell, the man first & most wronged in this historie being dispoild both of Wife, Dukedome and life craueth reuenge for these iniuries, denouncing the whole misfortune insuing.

2. In the second scene, *Gueneuora* hearing that *Arthur* was on Seas returning, desperately manaceth his death, from which intent she is disswaded by *Fronia*, a Lady of her Court & priuie to her secretes.

3. In the third scene *Gueneuora* perplexedly mindeth her owne death, whence being diswaded by her sister she resolueth to enter into Religion.

4. In the fourth scene *Mordred* goeth about to perswade *Gueneuora* to persist in her loue, but misseth thereof: And then is exhorted by *Conan* (a noble mã of *Brytain*) to reconcile himselfe to his Father at his comming, but refuseth so to doe and resolueth to keepe him from landing by battaile.

The names of the speakers.

Gorlois Duke of Cornwalls ghost.
Gueneuora the Queēne.
Fronia a Lady of her trayne.
Angharad sister to the Quéene.
Mordred the Vsurper.
Conan a faithfull counseller.
Nuntius of Arthurs landing.
The Heralt from Arthur.
Gawin King of Albanie.
Gilla: a Brytishe Earle.
Gillamor King of Ireland.
Cheldrich Duke of Saxonie.
The Lorde of the Pictes.
Arthur King of Great Brytain.
Cador Duke of Cornwall.
Hoel King of little Brittaine.
The Heralt from Mordred.
Aschillus King of Denmarke.
The King of Norwaye.
A number of Souldiers.
Nuntius of the last battell.
Gildas a noble man of Brytain.

CHORVS.

THE FIRST ACT and first scene.

Gorlois.

GORL: SInce thus through channells blacke of *Limbo* lake,
And déepe infernall floude of *Stygian* poole,
The gastly *Caron's* boate transported backe
Thy ghost, from *Pluto's* pittes and glowming shades,
To former light once lost by Destnies doome:
Where proude *Pendragon* broylde with shamefull lust,
Dispoylde theé erst of wife, of lande, and life:
Nowe *(Gorlois)* worke thy wish, cast here thy gaule,
Glutte on reuenge: thy wrath abhorrs delayes.
What though (besides *Pendragons* poysoned end) 1
The vile reproch he wrought thee by thy phere
Through déepe increase of crymes alike is plagude?
And that the shame thou suffredst for his lusts,
Reboundeth backe, and stifeleth in his stocke?
Yet is not mischiefe's measure all fulfilde, 1
Nor wreake sufficient wrought: Thy murthered corse
And Dukedome reft, for heauier vengeance cries.
Come therefore bloomes of setled mischiefes roote.
Come ech thing else, what furie can inuent,
Wreake all at once, infect the ayre with plagues, 2
Till badd to worse, till worse to worst be turnde.
Let mischiefes know no meane, nor plagues an end.
Let th'ofsprings sinne exceéde the former stocke:
Let none haue time to hate his former fault,
But still with fresh supplie let punisht cryme 2

Increase, till tyme it make a complet sinne.
Goe to: some fact, which no age shall allowe,
Nor yet conceale: some fact must néedes be darde,
That for [1]) the horror great and outrage fell
Thereof, may well beseeme *Pendragons* broode.
And first, whiles *Arthurs* nauies homewards flott
Triumphantly bedeckt with *Romaine* spoyles:
Let *Guenouer* expresse what franticke moodes
Distract a wife, when wronging wedlockes rights,
Both fonde and fell, she loues and loathes at once.
Let déepe dispaire pursue, till loathing life
Her hatefull heade in cowle and cloister lurke.
Let traiterous *Mordred* kéepe his sire from shoare.
Let *Bryttaine* rest a pray for forreine powers,
Let sworde and fire still fedde with mutuall strife
Tourne all the Kings to ghoastes, let ciuill warres
And discorde swell till all the realme be torne.
Euen in that soyle whereof my selfe was Duke,
Where first my spowse *Igerna* brake her vowe,
Where this vngracious ofspring was [2]) begotte,
In *Cornwell,* there, let *Mordreds* [3]) death declare,
Let *Arthurs* fatall wounde bewray the wrong,
The murther vile, the rape of wife and weale,
Wherewith their sire incenst both Gods and man:
Thus, thus *Pendragons* séede so sowne and reapte,
Thus cursed imps, ill borne, and worse consum'd,
Shall render iust reuenge for parents crimes,
And penance due t'asswadge my swelling wrath.
The whiles O *Cassiopœa* [4]) gembright signe,

[1]) K. th*y*. In G. the letter *e*, printed on a bit of square paper, is pasted on the *y*. Vid. Introduct. p. 101.

[2]) & [3]) In K. the letters *egotte,* and the words, *death declare,* are frayed away at the lower right-hand corner of the page.

[4]) gempright Qq.

Most sacred sight, and sweéte *Cœlestiall* starre,
This *Clymat's* ioy, plac'd in imperiall throne
With fragrant Oliue branche portending peace:
And whosoe'r besides ye heauenly pow'rs
(Her stately trayne with influence[1]) diuine,
And milde aspect all prone to *Bryttaines* good)
Foresée what present plagues doe threate this Isle:
Preuent not this my wreake. For you their rest's
A happier age a thousand yeares to come:
An age for peace, religion, wealth, and ease,
When all the world shall wonder at your blisse:
That, that is yours. Leaue this to *Gorlois* ghoast.
And sée where com's one engine of my hate,
With moods and manners fit for my reuenge.
Exit.

The second scene.

Gueneuora.[2]) Fronia.

GVEN. AND dares he after nine yeares space returne,
And sée her face, whom he so long disdain'de:'
Was I then chose and wedded for his stale,
To looke and gape for his retirelesse sayles,
Puft backe, and flittering spread to euery winde?
O wrong content with no reuenge; seeke out
Vndared plagues, teach *Mordred* how to rage.
Attempt some bloodie, dreadfull, irkesome fact,
And such as *Mordred* would were rather his.
Why stayest? it must be done: let bridle goe,
Frame out some trap beyonde all vulgar guile,
Beyonde *Medea's* wiles: attempt some fact,
That any wight vnwildie of herselfe,
That any spowse vnfaithfull to her phere,

[1]) influence Qq. [2]) Gueneuora] Qq. Gneneuora.

Durst euer attempt in most dispaire of weale.
Spare no reuenge, b'it poyson, knyfe, or fire.
FRON. Good Madame, temper these outragious moodes,
And let not will vsurpe, where wit should rule.
GVEN. The wrath, that breatheth bloode, doth loath to lurke.
What reason most withholdes, rage wringes perforce.
I am disdainde: so will I not be long:
[1]) That very houre, that he shall first arriue,
[2]) Shall be the last, that shall aforde him life.
[3]) Though, neither seas, nor lands, nor warres abrode
Sufficed for thy foyle: yet shalt thou finde
Farre woorse at home: Thy déepe displeased spowse.
What e'r thou hast subdude in all thy stay,
This hand shall nowe subdue: then stay thy fill.
What's this:' my mind recoyls, and yrkes these threats:
Anger delayes, my griefe gynnes to asswage,
My furie faintes, and sacred wedlockes faith
Presents it selfe. Why shunst thou fearefull wrath?
Add coales a freshe, preserue me to this venge.
At lest exyle thy selfe to realmes vnknowen,
And steale his wealth to helpe thy banisht state,
For flight is best. O base and hartlesse feare.
Theft? exyle:' flight? all these may *Fortune* sende
Vnsought: but thee beséemes more high reuenge.
Come spitefull fiends, come heapes of furies fell,
Not one, by one, but all at once: my breast
Raues not inough: it likes me to be filde
With greater monsters yet. My hart doth throbbe:
My liuer boyles: somewhat my minde portendes,

[1]) [2]) [3]) In K. the words

That very houre,
Shall be the last, that
Though, neither seas, nor —

are torn off at the lower left-hand corner of the page.

Vncertayne what: but whatsoeuer, it's huge.
So it exceede, be what it will: it's well.
Omit no plague, and none will be inough.
Wrong cannot be reueng'd, but by excesse.
FRON. O spare this heate: you yéelde too much to rage,
Y'are too vniust: is there no meane in wrong:'
GVEN. Wrong claymes a meane, when first you offer wronge.
The meane is vaine, when wrong is in reuenge.
Great harmes cannot be hidde, the griefe is small,
That can receaue aduise, or rule it selfe.
FRON. Hatred concealde doth often happe to hurte,
But once profest, it oftner failes reuenge.
How better tho, wert to represse your yre?
A Ladies best reuenge is to forgiue.
What meane is in your hate? how much soe'r
You can inuent, or dare: so much you hate.
GVEN. And would you knowe what meane there is in hate?
Call loue to minde, and sée what meane is there.
My loue, redoubled loue, and constant faith
Engaged vnto *Mordred* workes so déepe:
That both my hart and marrow quite be burnt,
And synewes dried with force of woontlesse flames.[1])
Desire to ioy him still, torments my mynde:
Feare of his want doth add a double griefe.
Loe here the loue, that stirres this meanelesse hate.
FRON. Eschew it farre: such loue impugnes the lawes.
GVEN. Vnlawfull loue doth like, when lawfull lothes.
FRON. And is your loue of husbande quite extinct?
GVEN. The greater flame must néedes delay the lesse:
Besides, his sore reuenge I greatly feare.
FRON. How can you then attempt a fresh offence:'
GVEN. Who can appoint a stint to her offence:'
FRON. But here the greatnesse of the fact should moue.

[1]) Qq. Comma after *flames*.

GVEN. The greater it, the fitter for my griefe:
FRON. To kill your spowse:' GVEN. A stranger, and a foe.
FRON. Your liedge and king? GVEN. He wants both
Realme and Crowne.
FRON. *Nature* affordes not to your sexe such strength.
GVEN. Loue, anguish, wrath, will soone afforde inough.
FRON. What rage is this:' GVEN. Such as himselfe shall rue.
FRON. Whom Gods doe presse inough, will you annoy?
GVEN. Whom Gods doe presse, they bende: whom man
annoyes,
He breakes. FRON. Your griefe is more then his
desertes:
Ech fault requires an equall hate: be not seuere,
Where crimes be light: as you haue felt, so greêue.
GVEN. And séemes it light to want him nine yeare space:'
Then to be spoild of one I hold more deare:'
Thinke all to much, b'it ne'r so iust, that feédes
Continuall griefe: the lasting woe is worst.
FRON. Yet let your highnesse shun these desperate moodes,
Cast of this rage, and fell disposed minde.
Put not shame quite to flight, haue some regard
Both of your sex, and future fame of life.
Vse no such cruell thoughts, as farre exceéde
A manly minde, much more a womans hart.
GVEN. Well: shame is not so quite exilde, but that
I can, and will respect your sage aduise.
Your Counsell I accept, giue leaue a while,
Till fiery wrath may slake, and rage relent.
Exit FRON.

The third scene.

Gueneuora. Angharat.

GVEN. THE loue, that for his rage will not be rulde,
Must be restrainde: fame shall receiue no foile.
Let *Arthur* liue, whereof to make him sure,

My selfe will dye, and so preuent his harmes.
Why stayest thou thus amazde O slouthfull wrath:'
Mischiefe is meant, dispatch it on thy selfe.
ANGH. Her breast not yet appeasde from former rage
Hath chaungde her wrath, which wanting meanes to worke
An others woe, (for such is furies woont,)
Seékes out his owne, and raues vpon it selfe.
Asswage (alas) that ouer feruent ire,
Through to much anger, you offend too much:
Thereby the rather you deserue to liue,
For séeming worthy in your selfe to dye.
GVEN. Death is decréed: what kinde of death, I doubt:
Whether to dround, or stifill vp [t]his breath[1]),
Or[2]) forcing bloud, to dye with dint of knife.
All hope of prosperous hap is gone, my fame,
My faith, my spouse: no good is left vnlost:
My selfe am left, ther's left both seas and lands,
And sword, and fire, and chaines, and choice of harmes.
O gnawing easelesse griefe. Who now can heale
My maymed minde:' it must be healde by death.
ANGH. No mischiefe must be done, whiles I be by,
Or if there must, there must be more then one.
If death it be you seeke, I séeke[3]) it too:
Alone you may not die, with me you may.
GVEN. They, that will driue th'unwilling to their death,
Or frustrate death in those, that faine would die,
Offend alike. They spoile, that bootelesse spare.
ANGH. But will my teares and mournings moue you nought?

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[1]) Qq. Period after *breath.*
[2]) Or forcing] On sorcing *Qq.*
[3]) Qq. Comma after *seeke.*

ɜVEN. Then is it best to die, when friends doe mourne.
ʌNGH. Ech where is death: that, fates haue well ordainde,
That ech man may bereaue himselfe of life,
But none of death: death is so sure a doome:
A thousand wayes doe guide vs to our graues.
Who then can euer come too late to that,
Whence, when h'is come, he neuer can returne?
Or what auailes to hasten on our ends,
And long for that, wich destenies haue swórne:'
Looke backe in time, to late is to repent,
When furious rage hath once cut of the choice.
ɜVEN. Death is an end of paine, no paine it selfe.
Is't meéte a plague, for such excessiue wrong,
Should be so short:'[1]) Should one stroke answere all:'
And wouldst thou dye:' Well: that contents the lawes,
What then for *Arthurs* ire:' What for thy fame,
Which thou hast stainde:' What for thy stocke thou shamst:'
Not death, nor life alone can giue a full
Reuenge: ioyne both in one. Die: and yet liue.
Where paine may not be oft, let it be long.
Seéke out some lingring death, whereby, thy corse
May neither touch the dead, nor ioy the quicke.
Dye: but no common death: passe *Natures* boundes.
ʌNGH. Set plaintes aside, despaire yeélds no reliefe.
The more you search a wounde, the more it stings.
ɜVEN. When guiltie mindes torment them selues, they heale:
Whiles woundes be cur'd, griefe is a salue for griefe.
ʌNGH. Griefe is no iust esteémer of our deédes:
What so hath yet beéne done, proceédes from chaunce.

[1]) Should] Qq. Soould.

GVEN. The minde, and not the chaunce, doth make th'unchast.
ANGH. Then is your fault from *Fate*, you rest excusde:
None can be deëmed faultie for her *Fate*.
GVEN. No *Fate*, but manners fayle, when we offende.
Impute mishaps to *Fates*, to manners faultes.
ANGH. Loue is an error, that may blinde the best.
GVEN. A mightie error oft hath seëmde a sinne.
My death is vowed, and death must neëdes take place.
But such a death, as standes with iust remorse:
Death, to the worlde, and to her slipperie ioyes:
A full deuorce from all this Courtly pompe,
Where dayly pennance done for each offence,
May render due reüenge for euery wrong.
Which to accomplish: pray my deërest friends,
That they forthwith attyrde in saddest guise,
Conduct me to the Cloister next hereby,
There to professe, and to renounce the world.
ANGH. Alas! What chaunge were that, from Kingly rooffes
To Cloistered celles:' To liue, and die at once?
To want your stately troupes, your friends and kinne:'
To shun the shewes and sights of stately Court;[3])
To sëe in sort aliue, your Countries death:'
Yea, what so'er euen Death it selfe withdrawes
From any els, that life with drawes from you.
Yet since your highnes is so fully bent,
I will obay, the whiles asswage your griefe.
Exit.

The fourth scene.

Mordred. Gueneuora. Conan.

MORD. THE houre which earst I alwaies feared most,
The certaine ruine of my desperate state,
Is happened now: why turnst thou (minde) thy backe:'

[3]) Qq. Period after *Court*.

Why at the first assault doest thou recoile:'
Trust to't: the angry Heauens contriue some spight,
And dreadfull doome, t'augment thy cursed hap.
Oppose to ech reuenge thy guiltie heade,
And shun no paine nor plague fit for thy fact.
What shouldst thou feare, that seést not what to hope?
No danger's left before, all's at thy backe.
He safely stands, that stands beyond his harmes.
Thine (death) is all, that East, or West can seé,
For theé we liue, our comming is not long,
Spare vs, but whiles we may prepare our graues,
Though thou wert slowe, we hasten of our selues.
The houre that gaue, did also take our liues:
No sooner men, then mortall were we borne.
I seé mine end drawes on, I feéle my plagues.

GVEN. No plague for one ill borne, to dye as ill.

MORD. O Queéne! my sweete associate in this plunge,
And desperate plight, beholde, the time is come,
That either iustifies our former faults,
Or shortly sets vs freé from euery feare.

GVEN. My feare is past, and wedlock loue hath woonne.
Retire we thither yet, whence first we ought
Not to haue stird. Call backe chast faith againe.
The way, that leads to good, is ne'r to late:
Who so repents, is guiltlesse of his crimes.

MORD. What meanes this course? Is *Arthurs* wedlocke safe:'
Or can he loue, that hath iust cause to hate:'
That nothing else were to be feard:
Is most apparant, that he hates at home,
What e'r he be, whose fansie strayes abroad?
Thinke then, our loue is not vnknowen to him:
Whereof what patience can be safely hopte?
Nor loue, nor soueraignetie can beare a peére.

GVEN. Why dost thou still stirre vp my flames delayde:'
His strayes and errors must not moue my minde.
A law for priuate men bindes not the King.
What, that I ought not to condemne my liedge,
Nor can, thus guiltie to myne owne offence:'
Where both haue done amisse, both will relent.
He will forgiue, that neédes must be forgiuen.
MORD. A likely thing: your faults must make you friends:
What sets you both at odds, must ioine you both:
Thinke well he casts already for reuenge,
And how to plague vs both. I know his law,
A Iudge seuere to vs, milde to himselfe.
What then auailes you to returne to late,
When you haue past to farre:' You feéde vaine hopes.
GVEN. The further past, the more this fault is yours:
It seru'd your turne, t'usurpe your fathers Crowne.
His is the crime, whom crime stands most in steéde.
MORD. They, that conspire in faults offend a like:
Crime makes them equall, whom it iointly staines.
If for my sake you then pertooke my guilt,
You cannot guiltlesse seéme, the crime was ioint.
GVEN. Well should [1]) she seéme most guiltlesse vnto theé,
Whate'r she be, that's guiltie for thy sake.
The remnant of that sober minde, which thou
Hadst heretofore nere vanquisht, yet resists.
Suppresse for shame that impious mouth s[illegible]o taught,
And to much skild t'abuse the wedded bed.
Looke backe to former *Fates: Troy* still ha[illegible]d stoode,
Had not her Prince made light of wedlocks lor[illegible]e.

[1]) Qq. should should. In G. the second *should* is crossed o[illegible]t with ink. K. shows no correction.

The vice, that threw downe *Troy*, doth threat thy Throne:
Take heéde: there *Mordred* stands, whence *Paris* fell.
Exit.

CONA. Since that your highnes knowes for certaine truth
What power your sire prepares to claime his right:
It neérely now concernes you to resolue
In humbliest sort to reconcile your selfe
Gainst his returne: MORD. will warre?[1]) CONA. that lies in [2]) chaunce.

MORD. I haue as great a share in chaunce, as he.

CONA. His waies be blinde, that maketh chaunce his guide.

MORD. Whose refuge lies in[3]) chaunce, what dares he not?

CONA. Warres were a crime farre worse then all the rest.

MORD. The safest passage is from bad to worse.

CONA. That were to passe too farre, and put no meane.

MORD. He is a foole, that puts a meane in crimes.

CONA. But sword and fire would cause a common wound.

MORD. So sword and fire will often seare the soare.

CONA. Extremest cures must not be vsed first.

MORD. In desperate times, the headlong way is best.

CONA. Y'haue many foes. MORD. No more then fayth-full friends.

CONA. Trust to't, their faith will faint, where *Fortune* failes.
Where many men pretend a loue to one,
Whose power may doe what good, and harme he will:
T'is hard to say, which be his faithfull friends.

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[1]) Qq. Period after *warre*.

[2]) K. chaun. This very long line extends far across the margin of the page in the Qq. In K. the letters *ce* of the word *chaunce* were probably clipped off by the book-binder.

[3]) G. Slip with *Chance*. K. chaunce; no slip. Vid. Introduc. p. 101.

GVEN. Why dost thou still stirre gates
His strayes and erro foe.
A law for priu then you feare
What, that as fumes doe
Nor can, thu flames.
Where bot
He will f but ne'r secure:
MORD. A likely held with trembling hand.
What his safety's in his Sword.
Th sceptre comes to Kings at once.
Ar sword and Sceptre is to affect but right.
A Mightiest point is sceptres hold, that seekes but right.
Is peace the sceptre whereof hath danger'd many Crownes.
As much as water differeth from the fire,
GVE So much man's profit iarres from what is iust.
A free recourse to wrong doth oft secure
The doubtfull seate, and plucks downe many a foe—
The Sword must seldome cease: a Soueraigne—
N hand
Is scantly safe, but whiles it smites. Let him
Vsurpe no Crowne, that likes a guiltles life:
Aspiring power and Iustice sield agrée.
He alwaies feares, that shames to offer wrong.
What sonne would vse such wrong against his sire—
CONA. Come sonne, come sire, I first preferre my self—
MORD. And since a wrong must be, then it excels,
When t'is to gaine a Crowne. I hate a peére.
I loath, I yrke, I doe detest a head.
B'it *Nature*, be it *Reason*, be it *Pride*,
I loue to rule: my minde nor with, nor by,
Nor after any claimes, but chiefe and first.
CONA. Yet thinke what fame and grieuous bruits would runne
Of such disloyall and vniust attempts.
MORD. *Fame* goe's not with our Ghosts, the senselesse soule
Once gone, neglects what vulgar bruite reports.

She is both light and vaine. CONAN. She noteth though.
[MORD.][1]) She feareth States. CONAN. She carpeth ne'r the lesse.
MORD. She's soone supprest. CONAN. As soone she springs againe,
MORD. Toungs are vntamde: and *Fame* is Enuies Dogge,
That absent barckes, and present fawnes as fast.
It fearing dares, and yet hath neuer done,
But dures: though Death redeême vs from all foes
Besides, yet Death redeêmes vs not from Toungs.
E'r *Arthur* land, the Sea shall blush with blood.
And all the Stronds with smoaking slaughters reéke.
Now (*Mars*) protect me in my first attempt.
If *Mordred* scape, this Realme shall want no warres.
Exeunt.

CHORVS.

1. Seê here the drifts of *Gorlois* Cornish Duke,
And deepe desire to shake his Soueraignes Throne:
How foule his fall, how bitter his rebuke,
Whiles wife, and weale, and life, and all be gone:'
He now in Hell tormented wants that good:
Lo, lo the end of trayterous bones and blood.

2. *Pendragon* broylde with flames of filthy fires,
By *Merlins* mists inioyde *Igerna's* bed,
Next spoiled *Gorlois* doubting[2]) his desires,
Then was himselfe through force of poyson sped.
Who sowes in sinne, in sinne shall reape his paine:
The Doome is sworne: Death guerdon's death againe.

3. Whiles *Arthur* warres abroade and reapes renowne,
Gueneuora preferres his sonnes desire.
And trayterous *Mordred* still vsurpes the Crowne,

[1]) Qq. have no name preceding this line.
[2]) doubting] doubling *Collier.*

Affording fuell to her quenchlesse fire.
But Death's too good, and life too sweéte for thease,
That wanting both, should tast of neithers ease.

4. In *Rome* the gaping gulfe would not decrease,
Till *Curtius* corse had closde her yawning iawes:
In *Theb's* the Rotte and Murreine would not cease,
Till *Laius* broode had paide for breach of lawes:
In *Brytain* warres and discord will not stent:
Till *Vther's* line and offspring quite be spent.

The Argument of the second Act.

1. In the first Scene a *Nuntio* declareth the successe of [1]) *Arthur[s]* warres in *France,* and *Mordred's* foile that resisted his [2]) landing.
2. In the second Scene *Mordred* enraged at the ouerthrow, [3]) voweth a second battaile, notwithstanding *Conan's* [4]) disswasion t[o] the contrarie.
3. In the third Scene *Gawin* (brother to *Mordred* by the [5]) mother) with an Heralt from *Arthur* to imparle of peace, but aft[er] some debate thereof peace is reiected.
4. In the fourth Scene the King of *Ireland* & other forrein [6]) Princ[es] assure *Mordred* of their assistan[c]e against *Arthur.*

The Argument and manner of the second dumbe shewe.

WHILES the Musicke sounded there came out of *Mordred's* [7]) hous[e a] man stately attyred representing a King, who walking once [8]) about t[he] Stage. Then out of the house appointed for *Arthur,* there came [9]) thr[ee] *Nymphes* apparailed accordingly, the first holding a *Cornucopia* in her hand, [10]) t[he] second a golden braunch of Oliue, the third a sheaffe of *Corne.* These [11]) orde[rly] one after another offered these presents to the King who scornefully [12]) refused. After the which there came a man

K. [1]) Arth. . . [2]) l . . . ing. [3]) v . . eth. [4]) disswasio. . . the [5]) . . ther. [6]) Pri. . . . [7]) h. . . . . man. [8]) abo . . . . . Stage. [9]) came . . . . . *Nymphes.* [10]) hand, . . . second. [11]) These o . . . one [12]) refu . . . After.

The text extending far out on-to the margin, the missing letters here again fell a victim to the merciless bob-tailing of the binder of the Kemble Quarto.

bareheaded, with blacke long shagged haire downe to his shoulders, apparailed with an Irish Iacket and shirt, hauing an Irish dagger by his side and a dart in his hand. Who first with a threatning countenance looking about, and then spying the King, did furiously chase and driue him into *Mordreds* house. The King represented *Mordred.* The three *Nymphes* with their proffers the treatice of peace, for the which *Arthur* sent *Gawin* with an Herault vnto *Mordred* who reiected it: The Irish man signified Reuenge and Furie which *Mordred* conceiued after his foile on the Shoares, whereunto *Mordred* headlong yeeldeth himselfe.

THE SECOND act and first Scene.

Nuntius.

NUNT. LO here at length the stately type of *Troy,*
And *Brytain* land the promist seate of *Brute,*
Deckt with so many spoyles of conquered Kings.
Haile natiue soyle, these nine yeares space vnseéne:
To theé hath long renowmed *Rome* at last
Held vp her hands, bereaft of former pompe.
But first inflamde with woonted valures heate,
Amidst our sorest siedge and thickest broyles,
She stoutly fought, and fiercely waged warres.
Tiberius courage gaue, vpbraiding oft
The *Romane* force, their woonted lucke, and long
Retained rule, by warres throughout the world.
What shame it were, since such atchiued spoiles,
And conquests gaind both farre and wide, to want
Of courage then, when most it should be mou'd.
How *Brytaines* erst paide tribute for their peace,
But now rebell, and dare them at their doores:
For what was *Fraunce* but theirs? Herewith incenst
They fiercely rau'd, and bent their force afresh.
Which *Arthur* spying, cryed with thundring voyce,

Fye, (*Brytaines*) fye: what hath bewitcht you thus:'
So many Nations foilde, must *Romans* foile:'
What slouth is this:' Haue you forgot to warre,
Which ne'r knew houre of peace:' Turne to your foes,
Where you may bath in blood, and fight your fill.
Let courage worke: what can he not that dares:'
Thus he puissant guide in doubtfull warres,
Ashamde to shun his foes, inflamde his friends.
Then yeélding to his stately Stead the raignes,
He furious driues the Romaine troupes about:
He plies each place, least *Fates* mought alter ought,
Pursuing hap, and vrging each successe.
He yeéldes in nought, but instantly persists
In all attempts, wherein what so withstands
His wish, he ioyes to worke a way by wracke,
And matching death to death, no passage seekes,
But what destruction works, with blade or blood.
He scornes the yeelded way, he fiercely raues
To breake and bruse the rancks in thickest throngs,
All headlong bent, and prone to present spoile.
The foes inforc't withstand: but much dismaide
They senselesse fight, whiles millions lose their liues.
At length *Tiberius,* pierst with point of speare,
Doth bléeding fall, engoard with deadly wound.
Hereat the rest recoile, and headlong flie.
Each man to saue himselfe. The battaile quailes
And *Brytaines* winne vnto their most renowne.
Then *Arthur* tooke *Tiberius* breathlesse Corse,
And sent it to the Senators at *Rome,*
With charge to say: This is the tribute due
Which *Arthur* ought, as time hereafter serues.
He'il pay the like againe: the whiles he rests
Your debtor thus. But O! this[1]) sweéte successe

[1]) Qq. this this. In G. the second *this* is crossed out with ink. K. it remains uncrossed.

Pursu'd with greater harmes, turn'd soone to sowre.
For lo: when forreine soiles and seas were past
With safe returne, and that the King should land:
Who, but his onely sonne (O outrage rare)
With hugie hoast withstoode him at the shoare?
There were preparde the forreine aides from farre,
There were the borowed powers of diuers Kings,
There were our parents, brethren, sonnes and kinne,
Their wrath, their ire, there *Mordred* was thy rage.
Where erst we sought abroade for foes to foile,
Beholde, our *Fates* had sent vs foes vnsought.
When forreine Realmes supplanted want supplie:
O blessed Home, that hath such boonne in store.
But let this part of *Arthurs* prowesse lurke,
Nor let it e'r appeare by my report,
What monstrous mischiefes raue in ciuill warres.
O rather let due teares, and waylings want:
Let all in silence sinke, what hence insu'd.
What best deserueth mention here, is this:
That *Mordred* vanquisht trusted to his flight,
That *Arthur* ech where victor is returnd.
And lo: where *Mordred* comes with heauy head,
He wields no slender waight that wields a Crowne.

Exit.

The second scene.

Mordred. Conan.

MORD. ANd hath he wonne:' Be Stronds *and* shoares possest:'
Is *Mordred* foilde:' the realme is yet vnwonne:
And *Mordred* liues reseru'd for *Arthurs* death:
Well: t'was my first conflict: I knew not yet
What warres requir'd: but now my sworde is flesht,
And taught to goare and bath in hoatest bloode.
Then thinke not *Arthur* that the Crowne is wonne:

Thy first successe may rue our next assault.
Euen at our next incounter (hap when 't will)
I vowe by Heauen, by Earth, by Hell, by all,
That either thou, or I, or both shall[1]) dye.
CONA. Nought shoulde be rashly vowde against your sire.
MORD. Whose breast is freé from rage may soone b'aduisde.
CONA. The best redresse for rage is to relent.
MORD. Tis better for a King to kill his foes.
CONA. So that the Subiects also iudge them foes.
MORD. The Subiects must not iudge their Kings decrees.
CONA. The Subiects force is great. MORD.[2]) Greater the Kings.
CONA. The more you may, the more you ought to feare.
MORD. He is a foole, that feareth what he may.
CONA. Not what you may, but what you ought is iust.[3])
MORD. He that amongst so many, so vniust,
Seékes to be iust, seékes perill to him selfe.
CONA. A greater perill comes by breach of lawes.
MORD. The Lawes doe licence as the Soueraigne lists.
CONA. Lest ought he list, whom lawes doe licence most.
MORD. Imperiall power abhorres to be restrainde.
CONA. As much doe meaner [g]roomes[4]) to be compeld.
MORD. The *Fates* haue heau'de and raisde my force on high.
CONA. The gentler shoulde you presse those, that are low.
MORD. I would be feard: CONA. The cause why Subiects hate.
MORD. A Kingom's kept by feare. CONA. And lost by hate.
He feares as man himselfe, whom many feare.
MORD. The timerous Subiect dares attempt nó chaundge.
CONA. What dares not desperate dread? [MORD.][5]) What torture threats.
CONA. O spare, tweare saffer to be lou'de. MORD. As safe
To be obaide. CONA. Whiles you command but well.

[1]) K. *dye* crossed out with ink and *fall* written to the right of it.
[2]) Qq. ARTH. [3]) Qq. Comma after *iust*. [4]) Qq. roomes. [5]) Qq. CONA.

MORD. Where Rulers dare commaund but what is well:
Powre is but prayer, commaundment but request.
CONA. If powre be ioynde with right, men must obay.
MORD. My will must goe for right. CONA. If they assent.
MORD. My sword shall force assent: CONA. [1])No, Gods forbid.
MORD. What:' shall I stande whiles *Arthur* sheads my bloode:'
And must I yeelde my necke vnto the Axe?
Whom *Fates* constrayne, let him forgoe his blisse:
But he that nèedlesse yeldes vnto his bane,
When he may shunne, doth well deserue to loose
The good he cannot vse: who woulde sustaine
A baser life, that may maintaine the best:'
We cannot part the Crowne: A regall Throne
Is not for two: The Scepter fittes but one.
But whether is the fitter of vs two,
That must our swordes decerne: and shortly shall.
CONA. How much were you to be renowmed more,
If casting off these ruinous attempts,
You woulde take care howe to supplie the losse,
Which former warres, and forraine broyles haue wrought,[2])
Howe to deserue the peoples heartes with peace,
With quiet rest, and deépe desired ease.
Not to increase the rage that long hath raignde, 6
Nor to destroy the realme, you seeke to rule.
Your Father rearde it vp, you plucke it downe.
You loose your Countrey whiles you winne it thus:
To make it yours, you striue to make it none.
Where Kings impose too much, the[3]) commons grudge:
Good will with drawes, assent becomes but slowe.

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[1]) Qq. No comma after *No.* [2]) Qq. Period after *wrought.*
[3]) Slip in G: Realme enuies. No slip in K. Vid. Introd. p. 100.

MORD. Must I to gaine renowne, incurre my plague:
Or hoping prayse sustaine an exiles life?
Must I for Countries ease disease my selfe,
Or for their loue dispise my owne estate:'[1])
No. Tis my happe that *Brytain* serues my tourne,
That feare of me doth make the Subiects crouch,
That what they grudge, they do constrayned yeeld.
If their assents be slowe, my wrath is swift,
Whom fauour failes to bende, let furie breake.
If they be yet to learne, let terrour teach,
What Kings may doe, what Subiects ought to beare.
Then is a Kingdome at a wished staye,
When whatsoeuer the Souereigne wills, or nilles,
Men be compelde as well to praise, as beare,
And Subiects willes inforc'd against their willes.
CONA. But who so seekes true praise, and iust renowme,
Would rather seeke their praysing heartes, then tongues.
MORD. True praise may happen to the basest groome,
A forced prayse to none, but to a Prince.
I wish that most, that Subiects most repine.
CONA. But yet where warres doe threaten your estate,
There needeth friendes to fortifie your Crowne.
MORD. Ech Crowne is made of that attractiue moulde,
That of it selfe it drawes a full defence.
CONA. That is a iust, and no vsurped[2]) Crowne.
And better were an exiles life, then thus

[1]) Slip in G:

The first Art in a Kingdome is, to scorne
The Enuie of the Realme. He cannot rule,
That feares to be enuide. What can diuorce
Enuie from Soueraigntie:' Must my deserts:'

The slip is pasted on-to the leaf at one end so as to cover ll. 67—70. The slip can be easily lifted to disclose the under-reading. Vid. Introduc. p. 100. There is no slip in K.

[2]) Qq. vsupred.

Disloyally to wronge your Sire and Liedge.
Thinke not that impious crimes can prosper long,
A time they scape, in time they be repaide.
MORD. The hugest crimes bring best successe to some.
CONA. Those some be rare. MORD. Why may not I be rare?
CONA. It was their hap. MORD. It is my hope. CONA. But hope
May misse, where hap doth hurle. MORD. So hap may hit,
Where hope doth aime. CONAN. But hap is last, and rules
The stearne. MORD. So hope is first, and hoists the saile.
CONA. Yet feare: the first and last doe sielde agreé.
MORD. Nay dare: the first and last haue many meanes.
But cease at length: your speach molests me much:
My minde is fixt. Giue *Mordred* leaue to doe,
What *Conan* neither can allow, nor like.
CONA. But loe an Herault sent from *Arthurs* hoast:
Gods graunt his message may portend our good.

The third scene.

Herault. Gawin. Mordred.

HERA. YOVR Sire (O Prince) considering what distresse
The Realme sustaines by both your mutuall warres,
Hath sent your brother *Gawin Albane* King
To treate of truce, and to imparle of peace.
MORD. Speake brother: what commaundment sends my Sire:'
What message doe you bring:' My life, or death:'
GAWI. A message farre vnméete, most néedefull tho.
The Sire commaunds not, where the Sonne rebels:
His loue descends too deépe to wish your death.
MORD. And mine ascends to high to wish his life.

GAWI. Yet thus he offreth: though your faults be great,
And most disloyall to his deépe abuse:
Yet yéelde your selfe: he'il be as prone to grace,
As you to ruth: An Uncle, Sire, and Liedge.
And fitter were your due submission done,
Then wrongfull warres to reaue his right and Realme.
MORD. It is my fault, that he doth want his right:
It is his owne, to vexe the Realme with warres.
GAWI. It is his right, that he attempts to seéke:
It is your wrong, that driueth him thereto.
MORD. T'is his insatiate minde, that is not so content,
Which hath so many Kingdomes more besides.
GAWI. The more you ought to tremble at his powre.
MORD. The greater is my conquest, if I winne.
GAWI. The more your foile, if you should hap to loose.
For *Arthurs* fame, and vallure's such, as you
Should rather imitate, or at the least
Enuie, if hope of better fansies failde.
For whereas Enuie raignes, though it repines,
Yet doth it feare a greater then it selfe.
MORD. He that enuies the valure of his foe,
Detects a want of valure in himselfe.
He fondly fights, that fights with such a foe,
Where t'were a shame to loose, no praise to winne:
But with a famous foé, succéede what will,
To winne is great renowne, to loose lesse foile.
His conquests, were they more, dismaie me not:
The oftner they haue beéne, the more they threat.
No danger can be thought both safe, and oft:
And who hath oftner waged warres then he:
Escapes secure him not: he owes the price:
Whom *chaunce* hath often mist, *chaunce* hits at length
Or, if that *Chaunce* haue furthered his successe.
So may she mine: for *Chaunce* hath made me king.

GAWI. As *Chaunce* hath made you King, so *Chaunce* may change.
Prouide for peace: that's it the highest piers,
No state except, euen Conquerours ought to seéke.
Remember *Arthurs* strength, his conquestes late,
His fierie mynde, his high aspiring heart.
Marke then the oddes: he expert, you vntried:
He ripe, you gréene: yeelde you, whiles yet you may,
He will not yeelde: he winnes his peace with warres.
MORD. If *Chaunce* may chaunge, his *Chaunce* was last to winne.
The likelier now to loose: his hautie heart
And minde I know: I feéle mine owne no lesse.
As for his strength, and skill, I leaue to happe:
Where many meéte, it lies not all in one.
What though he vanquisht haue the Romaine troupes:'
That bootes him not: himselfe is vanquisht here.
Then waigh your wordes againe: if Conquerours ought
To seéke for peace: The Conquered must perforce.
[GAWI.] But he'ill not yeélde, he'il purchase peace with warres.
[MORD.] Well: yeelde that will: I neither will, nor can:
Come peace, come warres, chuse him: my danger's his,
His saffetie mine, our states doe stande alike.
If peace be good, as good for him, as me:
If warres be good, as good for me, as him.
GAWI. What Cursed warres (alas) were those, wherein
Both sonne and sire shoulde so oppose themselues:'
Him, whom you nowe, vnhappie man,[1]) pursue,

[1]) Qq. No commas after *nowe* and *man*.

If you should winne, your selfe would first bewayle.
Giue him his Crowne, to keepe it perill breeds.
MORD. The Crowne Ile keepe my selfe: insue what will:
Death must be once: how soone, I lest respect.
He best prouides that can beware in time,
Not why, nor when: but whence, and where he fals.
What foole, to liue a yeare or twaine in rest,
Would loose the state, and honour of a Crowne:'
GAWI. Consider then your Fathers griefe, and want:
Whom you bereaue of Kingdome, Realme and Crowne.
MORD. Trust me: a huge and mightie kingdome tis,
To beare the want of Kingdome, Realme, and Crowne.
GAWI. A common want, which woorkes ech worldlings woe,
That many haue too much, but none inough.
It were his praise, could he be so content,
Which makes you guiltie of the greater wrong.
Wherefore thinke on the doubtfull state of warres,
Where *Mars* hath sway, he keepes no certayne course.
Sometimes he lettes the weaker to preuaile,
Some times the stronger stoupes; hope, feare, and rage
With eylesse lott rules all, vncertayne good,
Most certaine harmes, be his assured happes.
No lucke can last, nowe here, now their it lights:
No state alike, *Chaunce* blindly snatcheth all,
And *Fortune* maketh guiltie whom she listes.
MORD. Since therefore feare, and hope, and happe in warres
Be all obscure, till their successe be seene:
Your speach doth rather driue me on to trie,
And trust them all, mine onely refuge now.
GAWI. And feare you not so strange and vncouth warres:'
MORD. No, were they warres that grew from out the ground.
GAWI. Nor yet your sire so huge, yourselfe so small:'
MORD. The smallest axe may fell the hugest oake.
GAWI. Nor that in felling him, your selfe may fall:'

MORD. He falleth well, that falling fells his foe.
GAWI. Nor common *Chance* whereto each man is thrall:
MORD. Small manhood were to turne my backe to *Chance.*
GAWI. Nor that, if *Chance* afflict, kings brooke it not:
MORD. I beare no breast so vnpreparde for harmes.
Euen that I holde the kingliest point of all,
To brooke afflictions well: And by how much
The more his state and tottering Empire sagges,
To fixe so much the faster foote on ground.
No feare but doth foreiudge, and many fall
Into their *Fate,* whiles they doe feare their *Fate.*
Where courage quailes, the feare exceeds the harme,
Yea worse than warre itselfe, is feare of warre.
GAWI. Warre seemeth sweete to such as haue not tried:
But wisedome wils we should forecast the worst.
The end allowes the act: that plot is wise,
That knowes his meanes, and least relies on *Chance.*
Eschue the course where errour lurkes, their growes
But griefe where paine is spent, no hope to speed.
Striue not aboue your strength: for where your force
Is ouermatchte with your attempts, it faints,
And fruitlesse leaues, what bootlesse it began.
MORD. All things are rulde in constant course: No *Fate*
But is foreset, The first daie leades the last.
No wisedome then: but difference in conceit,
Which workes in many men, as many mindes.
You loue the meane, and follow vertues race:
I like the top, and aime at greater blisse.
You rest content, my minde aspires to more:
In briefe, you feare, I hope; you doubt, I dare.
Since then the sagest counsailes are but strifes,
Where equall wits may wreast each side alike,
Let counsaile go: my purpose must proceede:
Each likes his course, mine owne doth like me best.
Wherefore e'r *Arthur* breath, or gather strength,

Assault we him: least he assault vs first.
He either must destroie, or be destroide.
The mischiefe's in the midst: catch he that can.
GAWI. But will no reason rule that desperate minde:'
MORD. A fickle minde that euerie reason rules.
I rest resolu'd: and to my Sire say thus:
If here he stay but three daies to an end,
And not forthwith discharge his band and hoast,
Tis *Mordreds* oath: assure himselfe to die.
But if he finde his courage so to serue,
As for to stand to his defence with force:
In *Cornewaile* if he dare, I'le trye it out.
GAWI. O strange contempt: like as the craggy rocke[1])
Resists the streames, and flings the waltering waues
A loofe, so he reiects and scornes my words.
Exit.

The fourth scene.

Gilla. Gillamor. Cheldrichus.
Dux Pictorum. Conan.

MORD. LO, where (as they decréed) my faithfull friends
Haue kept their time: be all your powers repaird?
GILLA. They be: and all with ardent mindes to *Mars*,
They cry for warres, and longing for th'allarme
Euen now they wish t'incounter with their foes.
MORD. What could be wisht for more:' Puissant King,
For your great helpe and valiant *Irish* force,
If I obtaine the conquest in these warres,
Whereas my father claimes a tribute due
Out of your Realme, I here renounce it quite.
And if assistance neéde in doubtfull times,
I will not faile to aide you with the like.

[1]) Qq. Comma after *rocke*.

[1])GILL. It doth suffice me to discharge my Realme,
Or at the least to wreke me on my foes.
I rather like to liue your friend and piere,
Then rest in *Arthurs* homage and disgrace.
MORD. Right noble Duke, through whom the *Saxons* vowe
Their liues with mine, for my defence in warres:
If we preuaile and may subdue our foes:
I will in liew of your so high deserts,
Geue you and yours all *Brytish* lands that lie
Betwéene the floud of *Humber,* and the *Scottes,*
Besides as much in *Kent* as *Horsus* and
Hengistus had, when *Vortigern* was King.
CHEL. Your gracious proffers I accept with thankes,
Not for the gaine, but that the good desire
I haue henceforth to be your subiect here,
May thereby take effect: which I esteeme
More then the rule I beare in *Saxon* soile.
MORD. (Renowmed Lord) for your right hardy *Picts*,
And chosen warriers to maintaine my cause,
If our attempts receiue a good successe,
The *Albane* Crowne I giue to you and yours.
PICT. Your highnes bountie in so high degrée,
Were cause inough to moue me to my best.
But sure your selfe, without regard of méede,
Should finde both me and mine at your commaund.
MORD. Lord *Gilla,* if my hope may take successe,
And that I be thereby vndoubted King,
The *Cornish* Dukedome I allot to you.
GILLA. My Liedge to further your desir'd attempts,
I ioyfully shall spend my dearest blood.
The rather, that I found the King your Sire
So heauy Lord to me, and all my stocke.

---

[1]) GILL.] GYLL. Qq.

MORD. Since then our rest is on't, and we agréed
To warre it out: what resteth now but blowes?
Driue Destnies on with swords, *Mars* frames the meanes![1])
Henceforth what *Mordred* may, now lies in you.
Ere long,[2]) if *Mars* insue with good successe,
Looke whatsoe'r it be, that *Arthur* claimes,
By right, or[3]) wrong, or conquests gaind with blood,
In *Brytaine,* or abroade is mine to giue.
To shewe I would haue said: I cannot giue,
What euery hand must giue vnto it selfe.
Whereof who lists to purchase any share,
Now let him seéke and winne it with his Sword:
The *Fates* haue laide it open in the field.
What Starres (O Heauens) or Poles, or Powers diuine
Doe graunt so great rewards for those that winne:'
Since then our common good, and ech mans care
Requires our ioint assistance in these toyles:
Shall we not hazard our extreamest hap,
And rather spend our *Fates,* then spare our foes:'
The cause, I care for most, is chiefely yours:
This hand and hart shall make mine owne secure.
That man shall seé me foiled by my selfe,
What e'r he be, that seés my foe vnfoilde.
Feare not the feild because of *Mordreds* faults,
Nor shrinke one iotte the more for *Arthurs* right.
Full safely *Fortune* guideth many a guilt,
And *Fates* haue none but wretches whom they wrenche.

[1]) Qq. Comma after *meanes.*

[2]) Qq. No comma after *long.*

[3]) G. *or* on a tiny square slip. Slip unmoveable. K: *a* wrong; [illegible] ip. Vid. Intr. p. 101.

Wherefore make speéde to cheare your Souldiers harts,
That to their fires you yet may adde more flames.
The side that seékes to winne in ciuill warres,
Must not content it selfe with woonted heate.
Exeunt omnes preter Mordred & Conan.

CONA. WOuld God your highnes had beéne more aduisde,
Ere too much will had drawen your wits too farre:
Then had no warres indangerd you, nor yours,
Nor *Mordreds* cause required forreine care.

MORD. A troubled head: my minde reuolts to feare,
And beares my body backe: I inwards feéle my fall.
My thoughts misgeue me much: downe terror: I
Perceiue mine ende: and desperate though I must
Despise Dispaire, and somewhat hopelesse hope,[1])
The more I doubt, the more I dare: by feare
I finde the fact is fittest for my fame.
What though I be a ruine to the Realme,
And fall my selfe therewith:' No better end.
His last mishaps doe make a man secure.
Such was King *Priams* ende, who, when he dyed,
Closde and wrapt vp his Kingdome in his death.
A solemne pompe, and fit for *Mordreds* minde,
To be a graue and tombe to all his Realme.
Exeunt.

CHORVS.

1. Ye Princely Peéres extold to seates of State,
Seéke not the faire, that soone will turne to fowle:
Oft is the fall of high and houering *Fate,*
And rare the roome, which time doth not controwle.
The safest seate is not on highest hill,
Where windes, and stormes, and thunders thumpe their ill.

[1]) Qq. Period after *hope.*

Farre safer were to follow sound aduise[1])
Then for such pride to pay so deare a price.

2. The mounting minde that climes the hauty cliftes,
And soaring seékes the tip of lofty type,
Intoxicats the braine with guiddy drifts,
Then rowles, and reéles, and falles at length plumripe.
Loe: heauing hie is of so small forecast,
To totter first, and tumble downe at last.
Yet *Pægasus* still reares himselfe on hie,
And coltishly doth kicke the cloudes in Skie.

3. Who sawe the griefe engrauen in a Crowne,
Or knew the bad and bane whereto it's bound:
Would neuer sticke to throwe and fling it downe,
Nor once vouchsafe to heaue it from the ground.
Such is the sweête of this ambitious powre,
No sooner had, then turnde eftsoones to sowre:
Atchieu'd with enuie, exercisde with hate,
Garded with feare, supported with debate.

4. O restlesse race of high aspyring head,
O worthlesse rule both pittyed and inuied:
How many Millions to their losse you lead:
With loue and lure of Kingdomes blisse vntryed:'
So things vntasted cause a quenchlesse thirst,
Which, were they knowne, would be refused first,
Yea, oft we seé, yet seéing cannot shonne
The fact, we finde as fondly dar'd, as donne.

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[1]) Qq. Comma after *aduise*.

The argument of the third Act.

1. In the first Scene *Cador* and *Howell* incite and exhort *Arthur* vnto warre: Who mooued with Fatherly affection towards his sonne, notwithstanding their perswasions resolueth vpon peace.
2. In the second Scene, an Herault is sent from *Mordred* to commaund *Arthur* to discharge his armies vnder paine of death, or otherwise if he dare, to trie it by Battaile.
3. In the third Scene *Arthur* calleth his Assistants and Souldiers together, whom he exhorteth to pursue their foes.
4. In the fourth Scene *Arthur* between griefe and despaire resolueth to warre.

The Argument and manner of the third dumbe shewe.

Dvring the Musicke after the second Act, there[1]) came vppon the stage two gentlemen attyred in peaceable manner, which brought with them a Table, Carpet, and Cloth: and then hauing couered the Table they furnisht it with incense on the one ende, and banqueting dishes on the other ende: Next there came two gentlemen apparelled like Souldiers with two naked Swordes in their handes, the which they laide a crosse vpon the Table. Then there came two sumptuously attyred and warrelike, who, spying this preparation smelled the incense and tasted the banque During the which there came a Messenger and deliuered certaine letters to those two that fedde on the dainetie who, after they had well viewed and perused the letter

[1]) Qq. Period after *Act* and capital T in *there.*

furiously flung the banquet vnder feete: and violently snatching the Swordes vnto them, they hastily went their way. By the first two that brought in the banquet was meant the seruaunts of Peace, by the second two were meant the seruaunts of Warre: By the two last were meant *Arthur* and *Cador.*[1]) By the Messenger and his Letters was meant the defiance from *Mordred.*

THE THIRD ACT and [2])Fyrste scene.

Arthur. Cador. Howell.

ARTH. IS this the welcome that my Realme prepares:'
Be these the thankes I winne for all my warres?
Thus to forbid me land:' to slaie my friends:'
To make their bloud distaine my Countrie shoares:'
My sonne (belike) least that our force should faint
For want of warres, preparde vs warres himselfe.
He thought (perhaps) it mought empaire our fame,
If none rebeld, whose foile might praise our power.
Is this the fruit of *Mordreds* forward youth,.
And tender age discreet beyond his yeres?
O false and guilfull life, O craftie world:
How cunningly conuaiest thou fraude vnseene:'
Thambicious seemeth meeke, the wanton chast,
Disguised vice for vertue vants it selfe.
Thus *(Arthur)* thus hath *Fortune* plaid her part,
Blinde for thy weale, cleare sighted for thy woe.
Thy kingdome's gone, thy phere affordes no faith,
Thy sonne rebels, of all thy wonted pompe
No iot is left, and *Fortune* hides her face.
No place is left for prosperous plight, mishaps
Haue roome and waies to runne and walke at will.
Lo *(Cador)* both our states, your daughter's trust,
My sonn's respect, our hopes reposde in both.

[1]) Qq. Comma after "Cador".

[2]) G. Slip with *Fyrste.* K. *fecond,* with no slip. Vid. Intr. p. 100.

CADO. The time (puissant Prince) permits not now
To moane our wrongs, or search each seuerall sore.
Since *Arthur* thus hath ransackt all abroade,
What meruaile ist, if *Mordred* raue at home:'
When farre and neere your warres had worne the world,
What warres were left for him, but ciuill warres?[1])
All which requires reuenge with sword and fire,
And to pursue your foes with [2])present force.
In iust attempts *Mars* giues a rightfull doome.

ARTH. Nay rather *(Cador)* let them runne their race,
And leaue the Heauens reuengers of my wrong.
Since *Brytaines* prosperous state is thus debasde
In seruile sort to *Mordreds* cursed pride,
Let me be thrall, and leade a priuate life:
None can refuse the yoake his Countrie beares.
But as for warres, in sooth my flesh abhorres,
To bid the battayle to my proper bloud.
Great is the loue, which nature doth inforce
From kin to kin, but most from sire to sonne.

HOWE. The noble necke disdaines the seruile yoke,
Where rule hath pleasde, subiection seemeth strange.
A King ought alwaies to preferre his Realme,
Before the loue he beares to kin or sonne.
Your Realme destroide is neere restord againe,
But time may send you kine and sonnes inough.

ARTH. How hard it is to rule th'aspiring minde,
And what a kingly point it seemes to those,
Whose Lordlie hands the stately Scepter swaies,
Still to pursue the drift they first decreed:
My wonted minde and kingdome lets me know.
Thinke not, but if you driue this hazard on,
He desperate will resolue to winne or die:

[1]) Qq. Comma after *warres*. [2]) present] presence Qq.

Whereof who knowes which were the greater guilt,
The sire to slaie the sonne, or sonne the sire.
CADO. If bloudie *Mars* doe so extreamly swaie,
That either sonne or sire must needs be slaine,
Geue Lawe the choice: let him die that deserues.
Each impotent affection notes a want.
No worse a vice then lenitie in Kings,
Remisse indulgence soone vndoes a Realme.
He teacheth how to sinne, that winkes at sinnes,
And bids offend, that suffereth an offence.
The onely hope of leaue increaseth crimes,
And he that pardoneth one, emboldneth all
To breake the Lawes. Each patience fostereth wrongs.
But vice seuerely punisht faints at foote,
And creepes no further off, then where it falls.
One sower example will preuent more vice,
Than all the best perswasions in the world.
Rough rigour lookes out right, and still preuailes:
Smooth mildnesse lookes too many waies to thriue.
Wherefore since *Mordreds* crimes haue wrongd the Lawes
In so extreame a sort, as is too strange:
Let right and iustice rule with rigours aide,
And worke his wracke at length, although too late:
That damning Lawes, so damned by the Lawes,
Hee may receiue his deepe deserued doome.
So let it fare with all, that dare the like:
Let sword, let fire, let torments be their end.
Seueritie vpholds both Realme and rule.
RTH. Ah too seuere, farre from a Fathers minde.
Compassion is as fit for Kings as wrath.
Lawes must not lowre. Rule oft admitteth ruthe.
So hate, as if there were yet cause to loue:
Take not their liues as foes, which may be friends.

To spoile my sonne were to dispoile my selfe:
Oft, whiles we seeke our foes, we seeke our foiles.
Let's rather seeke how to allure his minde
With good deserts: deserts may winne the worst.
HOWE. Where *Cato* first had saued a theefe from death,
And after was himselfe condemnd to die:
When else not one would execute the doome,
Who but the theefe did vndertake the taske?
If too much bountie worke so bad effects
In thanklesse friends, what for a ruthlesse foe?
Let Lawes haue still their course, the ill disposde
Grudge at their liues, to whom they owe too much.
ARTH. But yet where men with reconciled mindes
Renue their loue with recontinued grace,
Attonement frames them friends of former foes,
And makes the moodes of swelling wrath to swage.
No faster friendship, than that growes from griefe,
When melting mindes with mutuall ruth relent.
How close the seuered skinne vnites againe,
When salues haue smoothlie heald the former hurts:
CADO. I neuer yet sawe hurt so smoothly heald,
But that the skarre bewraid the former wound:
Yea, where the salue did soonest close the skinne,
The sore was oftner couered vp than cur'de:[1])
Which festering deepe and filde within, at last
With sodaine breach grew greater than at first.
What then for mindes, which haue reuenging moodes,
And ne'r forget the crosse they forced beare:
Whereto if reconcilement come, it makes
The t'one secure, whiles t'other workes his will.
Attonement sield defeates, but oft deferres
Reuenge: beware a reconciled foe.

[1]) Qq. Period after *cur'de* and a comma after *first* (l. 114).

ARTH. Well, what auailes to linger in this life,
Which *Fortune* but reserues for greater griefe:'
This breath drawes on but matter of mishap:
Death onely frees the guiltlesse from anoies.
Who so hath felt the force of greedie *Fates,*
And dur'de the last decree of grislie death,
Shall neuer yeeld his captiue armes to chaines,
Nor drawne in triumph decke the victors pompe.
HOWE. What meane these wordes:' Is *Arthur* forc'de to feare,
Is this the fruit of your continuall warres,
Euen from the first remembrance of your youth?
ARTH. My youth (I graunt) and prime of budding yeares
Puft vp with pride and fond desire of praise,
Foreweêning nought what perils might ensue,
Aduentured all, and raught to will the raignes.
But now this age requires a sager course,
And will aduisde by harmes to wisedome yeélds.
Those swelling spirits the selfe same cause which first
Set them on gog, euen *Fortunes* [1]) fauours quaild.
And now mine oftnest skapes doe skare me most,
I feare the trappe, whereat I oft haue tript:
Experience tels me plaine that *Chance* is fraile,
And oft, the better past, the worse to come.
CADO. Resist these doubts: tis ill to yeeld to harmes.
T'is safest then to dare when most you feare.
ARTH. As safe sometimes to feare, when most we dare.
A causelesse courage giues repentance place.
HOWE. If *Fortune* fawne. ARTH. Each waie on me she frowns.
For winne I, loose I, both procure my griefe.
CADO. Put case you winne, what griefe? ARTH. Admit I doe,

[1]) *Fortunes] Fortunes* Qq.

What ioy? CADOR. Then may you rule. ARTH. When I may die. [1])

CADO. To rule is much. ARTH. Small if we couet naught.

CADO. Who couets not a Crowne. ARTH. He that discernes
The swoord aloft. CADOR. That hangeth fast. ARTH. But by
A haire. CADOR. Right holdes it vp. ARTH. Wrong puls it downe. [2])

CADO. The Commons helpe the King. ARTH. They sometimes hurt.

CADO. At least the Peeres. ARTH. Sield, if allegeance want.

CADO. Yet Soueraigntie. ARTH. Not, if subiection [3]) faile.

CADO. Doubt [4]) not, the Realme is yours. ARTH. T'was mine till now.

CADO. And shall be still. ARTH. If *Mordred* list. CADOR. T 'were well [5])
Your crowne were wonne. ARTH. Perhaps tis better [6]) lost.

HOWE. The name of rule should moue a princely minde.

ARTH. Trust me, bad things haue often glorious names.

HOWE. The greatest good that *Fortune* can affoord.

ARTH. A dangerous good that wisedome would eschue.

HOWE. Yet waigh the hearesaie of the olde renowme,
And *Fame* the Wonderer of the former age:
Which still extolls the facts of worthyest wights,
Preferring no deserts before your deeds.

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[1]) K. d. .

[2]) K. dow. .

[3]) G. Slip with *subiection*. K. allegeance; with no slip. Vid. Introduc. p. 100.

[4]) Doubt] Doube Qq.

[5]) K. we . .

[6]) better] Qq. bettes.

Euen she exhorts you to this new attempts,
Which left vntryde your winnings be but losse.
ARTH. Small credit will be giuen of matters past
To *Fame,* the Flatterer of the former age.
Were all beleeu'd which antique bruite imports,
Yet wisedome waighes the perill ioinde to praise:
Rare is the *Fame* (marke well all ages gone)
Which hath not hurt the house it most enhaun'st.
Besides, *Fame's* but a blast that sounds a while,
And quickely stints, and then is quite forgot.
Looke whatsoe'r our vertues haue atchieu'd,
The *Chaos* vast and greédy time deuours.
To day all *Europe* rings of *Arthurs* praise:
T'wilbe as husht, as if I ne'r had beéne.
What bootes it then to venture life or limme,
For that, which neédes e'r long we leaue, or loose?[1])
CADO. Can blinde affection so much bleare the wise,
Or loue of gracelesse Sonne so witch the Sire:'
That what concernes the honour of a Prince
With Countries good and Subiects iust request,
Should lightly be contemned by a King:'
When *Lucius* sent but for his tribute due,
You went with thirteéne Kings to roote him out:
Haue *Romaines,* for requiring but their owne,
Aboad your nine yeares brunts: Shall *Mordred* scape,
That wrong'd you thus in honour, Queéne, and Realme:'
Were this no cause to stirre a King to wrath,
Yet should your Conquests late atchieu'd gainst *Rome*
Inflame your minde with thirst of full reuenge.
ARTH. Indeéde, continuall warres haue chafte our mindes,
And good successe hath bred impatient moodes.
Rome puffes vs vp, and makes vs too too fierce:

[1]) Qq. Comma after *loose.*

There, *Brytaines,* there we stand, whence *Rome*
did fall.
Thou *Lucius* mak'st me proude, thou heau'st my
minde:
But what? shall I esteéme a Crowne ought else,
Then as a gorgeous Crest of easelesse Helme,
Or as some brittel mould of glorious pompe,
Or glittering glasse, which, whiles it shines, it
breakes?
All this a sodaine *Chaunce* may dash, and not
Perhaps with thirteéne Kings, or in nine yeares:
All may not finde so slowe and lingring *Fates.*
What, that my Country cryes for due remorse
And some reliefe for long sustained toyles:'
By Seas and Lands I dayly wrought her wrecke,
And sparelesse spent her life on euery foe.
Eche where my Souldiers perisht, whilest I wonne:
Throughout the world my Conquest was their
spoile.
A faire reward for all their deaths, for all
Their warres abroad, to giue them ciuill warres.
What bootes it them reseru'd from forreine foiles
To die at home? What ende of ruthelesse rage:'
At least let age, and *Nature* worne to nought,
Prouide at length their graues with wished groanes.
Pitty their hoary haires, their feēble fists,
Their withered lims, their strengths consumde in
Campe.
Must they still ende their liues amongest the
blades?
Rests there no other *Fate* whiles *Arthur* raignes?
What deéme you me:' a furie fedde with blood,
Or some *Ciclopian* borne and bred for braules:'
Thinke on the minde, that *Arthur* beares to
peace:

Can *Arthur* please you no where but in warres:' 230
Be witnesse Heauens how farre t'is from my minde,
Therewith to spoile or sacke my natiue soile:
I cannot yeélde, it brookes not in my breast,
To seeke her ruine, whom I erst haue rulde.
What reliques now so e'r both ciuill broyles, 235
And forreine warres haue left, let those remaine:
Th'are fewe inough, and *Brytaines* fall too fast.

The fecond fcene.

An Herault from Mordred.

HOWE. LO here an Herault sent from *Mordreds* Campe,
A froward message, if I reéde aright:
We mought not stirre his wrath: perhaps this may:
Perswasions cannot moue a *Brytaines* moode
And yet none sooner stung with present wrong. 5
HERAV. Haile peérelesse Prince, whiles *Fortune* would, our King,
Though now bereft of Crowne and former rule.
Vouchsafe me leaue my message to impart,
No iotte inforst, but as your Sonne affords.
If here you stay but threé dayes to an ende, 10
And not forthwith discharge your bands and hoast,
Ti's *Mordreds* oath: Assure your selfe to die.
But if you finde your courage so to serue,
As for to stand to your defence with force,
In *Cornewell* (if you dare) he'il trye it out. 15
ARTH. Is this the choyce my Sonne doth send his Sire,
And must I die:' Or trye it if I dare?
To die were ill, thus to be dar'd is worse.
Display my standart forth, let Trumpe and Drumme
Call Souldiers nere, to heare their Soueraignes heast. 20

The third ſcene.

Gawin King of Albanie. Aſchillus King of Denmarke. King of Norway. A number of Souldiers.

ARTH. O Friends and fellowes of my weriest toyles,
Which haue borne out with me so many brunts,
And desperate stormes of wars and brainsicke *Mars:*
Loe now the hundreth month wherein we winne.
Hath all the bloud we spent in forreine Coasts,
The wounds, and deaths, and winters boad abroade,
Deserued thus to be disgrac'd at home?
All *Brytaine* rings of warres: No towne, nor fielde
But swarmes with armed troupes: the mustering traines
Stop vp the stréetes: no lesse a tumult's raisde,
Then when *Hengistus* fell and *Horsus* fierce
With treacherous truce did ouerrunne the Realme.
Each corner threatneth Death: both farre and nere
Is *Arthur* vext. What if my force had faild,
And standarde falne, and ensignes all beene torne,
And *Roman* troupes pursude me at the heéles,
With lucklesse warres assaid in forreiné soiles:'
Now that our *Fortune* heaues vs vp thus hie,
And Heauens themselues renewe our old renowme:
Must we be darde:' Nay, let that Princocke come,
That knowes not yet himselfe, nor *Arthurs* force,
That ne'r yet waged warres, that's yet to learne
To giue the charge: Yea let that Princocke come.
With sodayne Souldyers pampered vp in peace.
And gowned troupes, and wantons worne with ease:
With sluggish *Saxons* crewe, and *Irish* kernes,
And *Scottish* aide, and false redshanked *Picts*,
Whose slaughters yet must teach their former foyle.
They shall perceaue with sorrow e'r they part,

When all their toyles be tolde, that nothing workes
So great a wast and ruine in this age,
As doe my warres. O *Mordred*[1]) blessed Sonne:
No doubt, these market mates so highly hier'd
Must be the stay of thy vsurped state.
And least my head inclining now to yeares,
Should ioy the rest, which yet it neuer reapt:
The Traytor *Gilla*, traind in treacherous iarres,
Is chiefe in armes, to reaue me of my Realme.
What corner (ah) for all my warres shall shrowde
My bloodlesse age: what seate for due deserts:'
What towne, or field for auncient Souldiers rest:'
What house:' What rooffe:' What walls for weried lims:'
Stretch out againe, stretch out your conquering hands,
Still must we vse the force so often vsde.
To those, that will pursue a wrong with wreke,
He giueth all, that once denies the right.
Thou soile which erst *Diana* did ordaine
The certaine seate and bowre of wandring *Brute:*
Thou Realme which ay I reuerence as my Saint,
Thou stately *Brytaine* th'auncient tipe of *Troy,*
Beare with my forced wrongs: I am not he,
That willing would impeach thy peace with warres.
Lo here both farre and wide I Conqueror stand,
Arthur each where thine owne, thy Liedge, thy King.
Condemne not mine attempts: he, onely he
Is sole in fault, that makes me thus thy foe.
Here I renounce all leagues and treats of truce,
Thou *Fortune* henceforth art my garde and guide.
Hence peace, on warres, runne *Fates,* let *Mars* be iudge,
I erst did trust to right, but now to rage.
Goe: tell the boy that *Arthur* feares no brags,
In vaine he seekes to braue it with his Sire.

[1]) Qq. *Morered.*

I come *(Mordred)* I come, but to thy paine.
Yea, tell the boy his angry father comes,
To teach a Nouist both to die, and dare.
Herault Exit.

HOWE. If we without offence (O greatest guide
Of *Brytish* name?) may poure our iust complaints:
We most mislike that your too milde a moode
Hath thus withheld our hands and swords from strokes.
For what;' were we behind in any helpe:'
Or without cause did you misdoubt our force,
Or truth so often tried with good successe:'
Goe to: Conduct your army to the fielde,
Place man to man, oppose vs to our foes:
As much we neéde to worke, as wish your weale.

CADO. Seémes it so sowre to winne by ciuill warres:'
Were it to goare with Pike my fathers breast,[1])
Were it to riue and cleaue my brothers head,
Were it to teare peécemeale my dearest childe,
I would inforce my grudging handes to helpe.
I cannot terme that place my natiue soyle,
Whereto your trumpets send their warrlike sounds.
If case requir'd to batter downe the Towres
Of any Towne, that *Arthur* would destroy:
Yea, wer't of *Brytaines* selfe, which most I rede:
Her bulwarkes, fortresse, rampiers, walles and fence,
These armes should reare the Rams to runne them downe.
Wherefore ye Princes, and the rest my mates,
If what I haue auerd in all your names,
Be likewise such as stands to your content,
Let all your Yeas auow my promise true.

SOVL. Yea, yea, etc.[2])

ASCH. Wherein renowmed King my selfe, or mine,

[1]) breast] Qq. braest.
[2]) Qq. (tc.

My life, my Kingdome, and all *Denmarke* powre
May serue your turne, account them all your owne.

KING of Norway. And what soe'r my force or *Norwaie* aide
May helpe in your attempts, I vow it here.

GAWI. As heretofore I alwayes serude your heast,
So let this daie be iudge of *Gawins* trust.
Either my brother *Mordred* dies the death
By mine assault, or I at least by his.

ARTH. Since thus (my faithfull mates) with vowes alike,
And equall loue to *Arthurs* cause you ioyne
In common care, to wreake my priuate wrongs:
Lift vp your Ensignes efts, stretch out your strengths,
Pursue your *Fates,* performe your hopes to *Mars,*
Loe here the last and outmost worke for blades.
This is the time that all our valour craues.
This time by due desert restores againe
Our goods, our lands, our liues, our weale and all.
This time declares by *Fates* whose cause is best,
This, this condemnes the vanquisht side of guilt.
Wherefore if for my sake you scorne yourselues,
And spare no sword nor fire in my defence:
Then whiles my censure iustifies your cause,
Fight, fight amaine: and cleare your blades from crime,
The Iudge once changde, no warres are free from guilt.
The better cause giues vs the greater hope
Of prosperous warres, wherein if once I hap
To spie the wonted signes, that neuer failde
Their guide, your threatning lookes, your firie eies,
And bustling bodies prest to present spoile:
The field is wonne. Euen then me thinkes I see
The wonted wasts, and scattered heads of foes,
The *Irish* carcas kickt, and *Pictes* opprest,
And *Saxons* slaine, to swim in streames of bloud.
I quake with hope. I can assure you all,

We neuer had a greater match in hand.
March on: delaie no *Fates* whiles *Fortune* fawnes,
The greatest praise of warres consists in speed.
Exeunt Reges[1]) *et Cohors.*

The fourth ſcene.

Cador. Arthur.

CADO. SInce thus (victorious King) your Peéres, allies,
Your Lords, and all your powres be ready prest,
For good, for bad, for whatsoe'r shall hap,
To spend both limme and life in your defence:
Cast of all doubts, and rest your selfe on *Mars*:
A hopelesse feare forbids a happy *Fate.*
ARTH. In sooth (good *Cador*) so our *Fortune* fares,
As neédes we must returne to woonted force.
To warres we must: but such vnhappy warres,
As yeéld no hope for right or wrong to scape.
My selfe forseés the *Fate,* it cannot fall
Without our dearest blood: much may the minde
Of pensiue Sire presage, whose Sonne so sinnes.
All truth, all trust, all blood, all bands be broke,
The séedes are sowne that spring to future spoyle,
My Sonne, my Nephew, yea each side my selfe,
Nerer then all (woe's me) too[2]) nere — my foe!
Well: t'is my plague for life so lewdly ledde,
The price of guilt is still a heauier guilt.
For were it light, that eu'n by birth my selfe
Was bad, I made my sister bad: nay were
That also light, I haue begot as bad.
Yea worse, an heire assignde to all our sinnes.
Such was his birth: what base, what vulgar vice
Could once be lookt for of so noble blood?
The deéper guilt descends, the more it rootes:
The younger imps affect the huger crimes.
Exeunt.

[1]) Qq. *Regis.* [2]) Qq. nere, my foe.

CHORVS.

1. When many men assent to ciuill warres,
And yeélde a suffradge to inforce the *Fates:*
No man bethinkes him of his owne mishappe,
But turnes that lucke vnto an other's share.
Whereas if feare did first forewarne ech foyle,
Such loue to fight would breéd no *Brytains* bane.
And better were still to preserue our peace,
Then thus to vent for peace through waging warres.
What follie to forgoe such certayne happes,
And in their steede to feede vncertayne hopes?
Such hopes as oft haue puft vp many a Realme,
Till crosse successe hath prest it downe as deépe:
Whiles blind affection fetcht from priuate cause,
Misguiding wit, hath maskt in wisedom's vaile,
Pretending what in purpose it abhorr'd.

2. Peace hath threé foes incamped in our breasts,
Ambition, Wrath, and *Enuie:* which subdude,
We should not faile to finde eternall peace.
T'is in our powre to ioy it all at will,
And fewe there be, but if they will, they may:
But yet euen those, who like the name of peace,
Through fond desire repine at peace it selfe.
Betweéne the hope whereof, and it it selfe,
A thousand things may fall: that further warres.
The very speéch sometimes and treats of truce,
Is slasht and cut a sunder with the sword.
Nor sield the name of peace doth edge our mindes,
And sharpeneth on our furie till we fight:
So that the mention made of loue and rest
Is oft a whetstone to our hate and rage.

3. Lo here the end, that Kingly pompe imparts,
The quiet rest, that Princely pallace plights.
Care vpon care, and euery day a newe

Fresh rysing tempest tires the tossed mindes.
Who striues to stand in pompe of Princely port,
On guiddy top and culme of slippery Court,
Findes oft a heauy *Fate,* whiles too much knowne
To all, he falles vnknowne vnto himselfe.
Let whoso else that list, affect the name,
But let me seéme a Potentate to none:
My slender barke shall creépe[1]) anenst the shoare,
And shunne the windes, that sweépe the waltering waues.
Prowde *Fortune* ouer[s]hippes[2]) the saffest Roades,
And seékes amidst the surging Seas those Keéles,
Whose lofty tops and tacklings touch the Cloudes.

4. O base, yet happy Boores! O giftes of Gods
Scant yet perceau'd: when poudred Ermine roabes
With secrete sighes mistrusting their extreames,
In bailefull breast forecast their foultring *Fates,*
And stirre, and striue, and storme, and all in vaine:
Behold, the Peasant poore with tattered coate,
Whose eyes a meaner *Fortune* feédes with sleépe,
How safe and sound the carelesse Snudge doth snore.
Low rooffed lurkes the house of slender hap,
Costlesse, not gay without, scant cleane within:
Yet safe: and oftner shroudes the hoary haires,
Then haughty Turrets rearde with curious art,
To harbour heads that wield the golden Crest.
With endlesse carke in glorious Courts and Townes,
The troubled hopes and trembling fearęs doe dwell.

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[1]) creépe] Qq. ceeépe. [2]) ouershippes] Qq. ouerhippes.

The Argument of the fourth Act.

1. IN the first Scene *Gildas* and *Conan* conferre of the state of *Brytaine.*
2. In the Second Scene *Nuntius* maketh report of the whole battaile, with the death of *Mordred* and *Arthurs* and *Cadors* deadly wound.
3. In the third Scene *Gildas* and *Conan* lament the infortunate state of the Countrie.

The Argument and manner of the fourth dumbe fhewe.

Dvring the Musicke appointed after the third act, there came a Lady [1])Cou[rt]ly attyred with a counterfaite Childe in her armes, who walked softly [2])[on] the Stage. From an other place there came a King Crowned, who [3])likew[ise] walked on an other part of the Stage. From a third place there came[4]) foure Soul[di]ers all armed, who spying this Lady and King, vpon a sodaine pursued the [5])Lad[y] from whom they violently tooke her Childe and flung it against the walles; [6])Sh[e] in mournefull sort wringing her hands passed her way. Then in like manner [7])th[ey] sette on the King, tearing his Crowne from his head, and casting it in peeces [8])v[n]der feete draue him by force

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K. [1]) Cou . . ly . [2]) The entire word is cut off. [3]) likew . . . [4]) Soul . . ers . [5]) La . . [6]) Sh. [7]) th . . [8]) . . der.

away; And so passed themselues ouer the Stage. [1])[By] this was meant the fruit of Warre, which spareth neither man woman nor [2])chil[de], with the ende of *Mordreds* vsurped Crowne.

THE FOVRTH ACT and first ſcene.

Gildas. Conan.

GILD. LORD *Conan,* though I know how hard a thing
It is, for mindes trainde vp in Princely Thrones,
To heare of ought against their humor's course:
Yet: sithence who forbiddeth not offence,
If well he may, is cause of such offence:
I could haue wisht (and blame me not my Lord)
Your place and countnance both with Sonne and Sire,
Had more preuailde on either side, then thus
T'haue left a Crowne in danger for a Crowne
Through ciuill warres, our Countries woonted woe:
Whereby the Kingdom's wound still festring déepe,
Sucks vp the mischiefe's humor to the hart.
The staggering state of *Brytaines* troubled braines,
Headsicke, and sore incumbred in her Crowne,
With guiddy steps runnes on a headlong race.
Whereto this tempest tend's, or where this storme
Will breake, who knowes:' But Gods auert the worst.

CONA. Now surely *(Gildas)* as my duety stood,
Indifferent for the best to Sonne and Sire:
So (I protest) since these occasions grewe,
That in the depth of my desire to please,
I more estéemde what honest faith requir'd

[1]) The whole word is missing. [2]) chil . .

In matters méete for their estates and place:
Than how to féede each fond affection prone
To bad effects, whence their disgrace mought growe.
And as for *Mordreds* desperate and disloyall plots,
They had béene none, or fewer at the least,
Had I preuail'd: which *Arthur* knowes right well.
But eu'n as Counters goe sometimes for one,
Sometimes for thousands more, sometimes for none:
So men in greatest countnance with their King,
Can worke by fit perswasion sometimes much:
But sometimes lesse: and sometimes nought at all.

GILD. Well: wee that haue not spent our time in warres,
But bent our course at peace, and Countries weale,
May rather now expect what strange euent,
And *Chaunce* insues of these so rare attempts:
Then enter to discourse vpon their cause,
And erre as wide in wordes, as they in deédes.

CONA. And Lo: to satisfie your wish therein,
Where comes a Souldier sweating from the Camps.

The fecond fcene.

Nuncius.

NVNC. THOU *Eccho* shrill that hauntst the hollow hilles,
Leaue off that woont to snatch the latter word:
Howle on a whole discourse of our distresse,
Clippe of no clause: sound out a perfect sense.

GILD. What fresh mishap (alas) what newe annoy,
Remoues our pensiue mindes from wonted woes,
And yet requires a newe lamenting moode:'
Declare: we ioy to handle all our harmes:
Our many griefes haue taught vs still to mourne.

NVNC. But (ah) my toung denies my speéch his aide:

Great force doth driue it forth: a greater keēpe
It in. I rue surprisde with woontlesse woes.
CONA. Speake on, what griefe so e'r our *Fates* affor
NVNC. Small griefes can speake: the great astonisht stan
GILD. What greater sinnes could hap, then what be past
What mischiefes could be meant, more then we
wrought:'
NVNC. And thinke you these to be an end to sinnes:'
No. Crime procéedes: those made but one degre
What mischiefes earst were done, terme sacre
deédes:
Call nothing sinne, but what hath since insu'd.
A greater griefe requires your teares: Behold
These fresh annoyes: your last mishaps be stal
CONA. Tell on (my friend) suspend our mindes no more
Hath *Arthur* lost:' Hath *Mordred* woonne the field
NVNC. O: nothing lesse. Would Gods it were but so.
Arthur hath woonne: but we haue lost the fiel
The field? Nay all the Realme, and *Brytain*
bounds.
GILD. How so? If *Arthur* woonne, what could we loose
You speake in cloudes, and cast perplexed worde
Vnfolde at large: and sort our[1]) sorrowes out.
NVNC. Then list a while: this instant shall vnwrappe
Those acts, those warres, those hard euent
that all
The future age shall eu'r haue cause to curse.
Now that the time drewe on, when both t
Camps
Should meét in *Cornwell* fieldes th'appointed pla
The reckelesse troupes, whom *Fates* forbad to li
Till noone, or night, did storme and raue
warres.

[1]) our] Qq. out.

They swarmde about their Guydes, and clustring cald
For signes to fight, and fierce with vprores fell,
They onwards hayld the hastning howres of death.
A direfull frenzie rose: ech man his owne,
And publike *Fates* all heédlesse headlong flung.
On *Mordreds* side were sixtie thousande men,
Some borowed powres, some *Brytans* bred at home.
The *Saxons, Irish, Normans, Pictes,* and *Scottes*
Were first in place, the *Brytanes* followed last.
On *Arthurs* side there were as manie more.
Islandians, Gothes, Noruegians, Albanes, Danes,
Were forraine aides, which *Arthur* brought from *Fraunce,*
A trustie troupe, and tryed at many a trench.
That nowe the day was come, wherein our State
For aye should fall, whenceforth men might inquire
What *Brytaine* was: these warres thus neere bewraide.
Nor could the Heauens no longer hide these harmes,
But by prodigious signes portende our plagues.
For lo: er both the Campes encountering coapt,
The Skies and Poles opposed themselues with stormes.
Both East, and West with tempestes darke were dim'd,
And showres of Hayle, and Rayne outragious powr'd.
The Heauens were rent, ech side the lightnings flasht,
And Clowdes with hideous clappes did thundering roare.

The armies all agast did senselesse stand,
Mistrusting much, both Force, and Foes, and *Fates.*
T'was harde to say, which of the two appal'd
Them most, the monstrous ayre, or too much feare.
When *Arthur* spide his Souldiers thus amaz'd,
And hope extinct, and deadly dreade drawne on:
My mates (quoth he) the Gods doe skowre the skies,
To seé whose cause and courage craues their care.
The *Fates* contende to worke some straunge euent:
And *Fortune* seéks by stormes in Heauens and Earth,
What pagions she may play for my behoofe.
Of whom she knowes, she then deserues not well,
When lingring ought, she comes not at the first.
Thus saide: reioycing at his dauntlesse minde,
They all reuiude, and former feare recoylde.
By that the light of *Titan's* troubled beames
Had pearceing scattered downe the drowping fogges,
And greeted both the Campes with mutuall viewe
Their choller swelles, whiles fell disposed minde
Bounce in their breastes, and stirre vncertayn stormes.
Then palenes wanne and sterne with cheareless chaunge,
Possessing bleake their lippes and bloodless cheékes,
With troublous trembling shewes their death is ner
When *Mordred* sawe the danger thus approach
And boystrous throngs of Warriers threatnin blood:
His instant ruines gaue a nodde at *Fates,*
And minde though prone to *Mars,* yet daunte pausde.
The hart which promist earst a sure successe

Now throbs in doubts: nor can his owne attempts
Afforde him feare, nor *Arthurs* yeelde him hope.
This passion lasts not long, he soone recalls
His auncient guise, and wonted rage returnes.
He loathes delayes, and scorcht with Scepters lust,
The time and place, wherein he oft had wisht
To hazarde all vpon extreamest *Chaunce,*
He offred spies, and spide pursues with speéde.
Then both the Armies mette with equall might,
This stird with wrath, that with desire to rule:
And equall prowesse was a spurre to both.
The *Irish* King whirlde out a poysned Dart,
That lighting pearced deépe in *Howels* braines,
A péerelesse Prince and nere of *Arthurs* bloud.
Hereat the Aire with vprore lowde resoundes,
Which efts on mountains rough rebounding reares.
The Trumpets hoarce their trembling tunes doe teare:
And thundring Drummes their dreadfull Larums ring.
The Standards broad are blowne, and Ensignes spread,
And euery Nation bends his woonted warres.
Some nere their foes, some further off doe wound,
With dart, or sword, or shaft, or pike, or speare,
The weapons hide the Heauens: a night composde
Of warrelike Engines ouershades the field.
From euery side these fatall signes are sent:
And boystrous bangs with thumping thwacks fall thicke.
Had both these Camps beéne of vsurping Kings,
Had euery man thereof a *Mordred* beéne,
No fiercelier had they fought for all their Crownes.
The murthers meanelesse waxt, no art in fight,

Nor way to ward nor trie each others skil,
But thence the blade, and hence the bloud ensues.
CONA. But what:' Did *Mordreds* eyes indure this sight:'
NVNC. They did. And he himselfe the spurre of fiends
And *Gorgons* all, least any part of his
Scapt freé from guilt, enflamde their mindes to wrath.
And, with a valure more, then Vertue yeélds,
He chearde them all, and at their backe with long
Outreached speare, stirde vp each lingring hand.
All furie like frounst vp with frantick frets.
He bids them leaue and shunne the meaner sort,
He shewes the Kings, and *Brytaines* noblest peēres.
GILD. He was not now to seéke what bloud to drawe:
He knewe what iuice refresht his fainting Crowne.
Too much of *Arthurs* hart. O had he wist
How great a vice such vertue was as then
In Civill warres, in rooting vp his Realme?
O frantike fury, farre from Valures praise.
NVNC. There fell *Aschillus* stout of *Denmarke* King,
There valiant *Gawin Arthurs* Nephew deare,
And late by *Augels* death made *Albane* King,
By *Mordreds* hand hath lost both life and Crowne.
There *Gilla* wounded *Cador Cornish* Duke,
In hope to winne the Dukedome for his meede.
The *Norway* King, the *Saxons* Duke, and *Picts*,
In wofull sort fell groueling to the ground.
There Prince and Peasant both lay hurlde on heapes:
Mars frownde on *Arthurs* mates: the *Fates* wax fierce,
And iointly ranne their race with *Mordreds* rage.
CONA. But with what ioy (alas) shall he returne,
That thus returnes, the happier for this fielde:'
NVNC. These odds indure not long, for *Mars* retires,

And *Fortune* pleasde with *Arthurs* moderate feare,
Returnes more full, and friendlyer then her woont.
For when he saw the powers of *Fates* opposdè,
And that the dreadfull houre thus hastened on:
Perplexed much in minde, at length resolues,
That feare is couered best by daring most.
Then forth he pitcht: the *Saxon* Duke withstoode,
Whom with one stroke he headlesse sent to Hell.
Not farre from thence he spide the *Irish* King,
Whose life he tooke as price of broken truce.
Then *Cador* foreward prest, and haplie mette
The Traytor *Gilla,* worker of these warres,
Of whom by death he tooke his due reuenge.
The remnant then of both the Camps concurre,
They *Brytaines* all, or most: few Forreines left.
These wage the warres, and hence the deaths insue.
Nor t'one, nor t'other side, that can destroy
His foes so fast, as tis it selfe destroyed.
The brethren broach their bloud: the Sire his Sonnes,
The Sonne againe would proue by too much Wrath,
That he, whom thus he slew, was not his Sire.
No blood nor kinne can swage their irefull moodes.
No forreine foe they seeke, nor care to finde:
The *Brytaines* bloud is sought on euery side.
A vaine discourse it were to paint at large
The seuerall *Fates,* and foiles of either side:
To tell what grones and sighes the parting Ghosts
Sent forth: who dying bare the fellest breast:
Who chaunged cheare at any *Brytaines* fall:
Who oftnest strooke: who best bestowde his blade:
Who ventred most: who stoode: who fell: who failde:
Th'effect declares it all: thus far'd the field.
Of both these Hoasts so huge and maine at first,

There were not left on either side a score,
For Sonne, and Sire to winne, and loose the Realme.
The which when *Mordred* saw, and that his Sire
Gainst foes, and *Fates* themselues would winne the field,
He sigh'd, and twixt despaire and rage he cryed,
Here (*Arthur*) here, and hence the Conquest comes:
Whiles *Mordred* liues, the Crowne is yet vnwoonne.
Hereat the prince of prowesse much amaz'd,
With thrilling teares, and countnance cast on ground,
Did groaning fetch a déepe and earnefull sigh.
Anone they fierce encountering both concur'd,
With griesly lookes, and faces like their *Fates:*
But dispar mindes, and inward moodes vnlike.
The Sire with minde to safegard both, or t'one:
The Sonne to spoile the t'one, or hazard both.
No feare, nor fellnes failde on either side:
The wager lay on both their liues and bloods.
At length when *Mordred* spyde his force to faint,
And felt himselfe opprest with *Arthurs* strength,
(O haplesse lad, a match vnmeéte for him)
He loathes to liue in that afflicted state,
And valiant with a forced Vertue, longs
To die the death: in which perplexed minde,
With grenning teéth, and crabbed lookes he cryes,
I cannot winne: yet will I not be wonne.
What should we shun our *Fates,* or play with *Mars,*
Or thus defraude the warres of both our blouds:
Whereto doe we reserue our selues:' Or why
Be we not sought ere this, amongest the dead:
So many thousands murthred in our cause,
Must we suruiue, and neither winne nor loose?
The *Fates* that will not smile on either side,

May frowne on both: So saying forth he flings,
And desperate runs on point of *Arthurs* Sword,
(A Sword (alas) prepar'd for no such vse)
Whereon engoarde he glides, till nere approcht,
With dying hand he hewes his fathers head.
So through his owne annoy, he noyes his Liedge:
And gaines by death accesse to daunt his Sire.
There *Mordred* fell, but like a Prince he fell.
And as a braunch of great *Pendragons* grafte
His life breaths out, his eyes forsake the Sunne,
And fatall Cloudes inferre a lasting Clips.
There *Arthur* staggering scant sustaind him selfe,
There *Cador* found a deepe and deadly wound,
There ceast the warres, and there was *Brytaine* lost.
There lay the chosen youths of *Mars*, there lay
The peerelesse Knights, *Bellona's* brauest traine.
There lay the Mirrours rare of Martiall praise,
There lay the hope and braunch of *Brute* supprest.
There *Fortune* laid the prime of *Brytaines pride*,
There laide her pompe, all topsie turuie turnde.

Exit.

The third ſcene.

Gildas. Conan.

GILD. COme cruell griefes, spare not to stretch our strengths,
Whiles bailefull breastes inuite our thumping fists.
Let euery signe, that mournefull passions worke,
Expresse what piteous plightes our mindes amaze.
This day supplants what no day can supply,
These handes haue wrought those wastes, that neuer age,
Nor all the broode of *Brute* shall e'r repaire.
That future men may ioy the surer rest,

These warres preuent their birth, and nip their spring.
What Nations earst the former age subdude
With hourelie toyles to *Brytaines* yoke, this day
Hath set at large, and backwardes turnde the *Fates*.
Hencefoorth the *Kernes* may safely tread their bogges:
The *Scots* may now their inrodes olde renewe,
The *Saxons* well may vow their former claimes,
And *Danes* without their danger driue vs out.
These warres found not the'ffect of woonted warres,
Nor doth their waight the like impression woorke:
There seuerall *Fates* annoyde but seuerall men,
Heere all the Realme and people finde one *Fate*.
What there did reache but to a Souldiers death,
Containes the death of all a Nation here.
These blades haue giuen this *Isle* a greater wounde,
Then tyme can heale. The fruite of ciuill warres:
A Kingdom's hand hath goard a Kingdom's heart.
CONA. When Fame shall blaze these acts in latter yeares,
And time to come so many ages hence
Shall efts report our toyles and *Brytish* paynes:
Or when perhaps our Childrens Children reade
Our woefull warres displaid with skilfull penne:
They'l thinke they heere some sounds of future fact,
And not the ruines olde of pompe long past.
Twill moone their mindes to ruth, and frame a fresh
New hopes, and feares, and vowes, and many a wish,
And *Arthurs* cause shall still be fauour'd most.
He was the ioy, and hope, and hap of all,
The Realmes defence, the sole delay of *Fates*,
He was our wall and forte, twice thirteene yeares
His shoulders did the *Brytaine* state support.
Whiles yet he raignd, no forren foes preuailde,

Nor once could hope to binde the *Brytaine* boundes:
But still both farre and nere were forc'd to flie,
They thrall to vs, we to our selues were free.
But now, and hencefoorth aye, adue that hope,
Adue that pompe, that freedome, rule and all:
Let *Saxons* now, let *Normans, Danes,* and *Scottes,*
Enioye our medowes, fieldes, and pleasant plaines:
Come, let vs flye to Mountaines, Cliffes and Rockes,
A Nation hurt, and ne'r in case to heale.
Hencefoorth the waight of *Fates* thus falne aside,
We rest secure from feare of greater foile:
Our leasure serues to thinke on former times,
And know what earst we were, who now are thus.

Exeunt.

CHORVS.

1 O *Brytaines* prosperous state[1]) were Heauenlye powers
But halfe so willing to preserue thy peace,
As they are prone to plague thee for thy warres.
But thus (O Gods) yea, thus it likes you[2]) still,
When you decree to turne, and touse the worlde,
To make our errors cause of your decrees.
We fretting fume, and burning wax right wood,
We crye for swordes, and harmefull harnesse craue,
We rashly raue, whiles from our present rage,
You frame a cause of long foredeemed doome.

2 When *Brytaine* so desir'd her owne decaie,
That eu'n her natiue broode would roote her vp:
Seamde it so huge a woorke, (O Heauens) for you
To tumble downe, and quite subuert her state,
Vnlesse so many Nations came in aide:'
What thirst of spoile (O *Fates:'*) In ciuil warres

[1]) Qq.: wert, *in G corrected to read* were (*with ink*).
[2]) Qq. Period after *still.*

Were you afraide to faint for want of blood:'
But yet, O wretched state in *Brytaines* fond,
What needed they to stoope to *Mordreds* yoke,
Or feare the man themselues so fearefull made:'
Had they but lynckt like friendes in *Arthurs* bandes,
And ioynde their force against the forren foes:
These warres and ciuill sinnes had soone surceast,
And *Mordred* reft of rule had feard his Sire.

3 Would Gods these warres had drawne no other blood,
Then such as sproong from breasts of forreine foes:
So that the fountaine, fedde with chaungelesse course,
Had found no neerer vents for dearer iuyce.
Or if the *Fates* so thirst for *Brytish* blood,
And long so deepely for our last decaie:
O that the rest were sparde and safe reseru'd,
Both *Saxons, Danes,* and *Normans* most of all.
Heereof when ciuill warres haue worne vs out,
Must *Brytaine* stand, a borrowed blood for *Brute.*

4 When prosperous haps, and long continuing blisse,
Haue past the ripenesse of their budding grouth,
They fall and foulter like the mellow fruite,
Surcharg'd with burden of their owne excesse.
So *Fortune* wearyed with our often warres,
Is forc'd to faint, and leaue vs to our fates.
If men haue mindes presaging ought their harmes,
If euer heauie heart foreweene her woe:
What *Brytaine* liues so far remou'd from home,
In any Ayre, or Pole, or Coast abroade:
But that euen now through *Natures* sole instinct,
He feeles the fatall sword imbrue his breast,
Wherewith his natiue soyle for aye is slaine?
What hopes, and happes lye wasted in these warres:'
Who knowes the foyles he suffered in these fieldes:'

The Argument of the fift Act.

1. In the first scene *Arthur* and *Cador* returned deadlie wounded and bewaild the misfortune of themselues and their Countrie, and are likewise bewailed of the *Chorus.*

2. In the seconde scene the Ghoast of *Gorlois* returneth reioycing at his reuendge, and wishing euer after a happier *Fate* vnto *Brytaine*, which done, he descendeth where he first rose.

The Argument and manner of the fift and last dumbe shewe.

SOunding the Musicke, foure gentlemen all in blacke halfe armed, halfe vnarmed with blacke skarffes ouerthwart their shoulders should come vppon the stage. The first bearing alofte in the one hand on the trunchion of a speare an Helmet, an arming sworde, a Gauntlet, &c. representing the Trophea: in the other hand a Target depicted with a mans hart sore wounded & the blood gushing out, crowned with a Crowne imperiall and a Lawrell garland, thus written in the toppe. *En totum quod superest,* signifying the King of *Norway* which spent himselfe and all his power for *Arthur*, and of whom there was left nothing but his heart to inioy the conquest that insued. The seconde bearing in the one hand a siluer vessell full of golde, pearles, and other iewels representing the *Spolia:* in the other hande a Target with an Olephant

and Dragon thereon fiercely combating[1]), the Dragon vnder the Olephant and sucking by his extreme heate the blood from him is crushed in peeces with the fall of the Olephant, so as both die at last, this written aboue, *Victor, an Victus?* representing the King of *Denmarke,* who fell through *Mordreds* wound, hauing first with his souldiers destroyed the most of *Mordreds* armie. The third bearing in the one hand a *Pyramis* with a Lawrell wreath about it representing victorie. In the other hand a Target with this deuise; a man sleeping, a snake drawing neere to sting him, a Leazard preuenting the Snake by fight, the Leazard being deadlie wounded awaketh the man, who seeing the Leazard dying, pursues the Snake, and kils it, this written aboue, *Tibi morimur.* Signifying *Gawin* King of *Albanye* slaine in *Arthurs* defence by *Mordred,* whom *Arthur* afterwardes slewe. The fourth bearing in the one hande a broken piller, at the toppe thereof the Crowne and Scepter of the vanquisht King, both broken asunder, representing the conquest ouer vsurpation: in the other hand a Target with two Cockes painted thereon, the one lying dead, the other with his winges broken, his eyes pecked out, and the bloode euerye where gushing foorth to the grounde, he standing vppon the dead Cocke and crowing ouer him, with this embleme in the toppe, *Qua vici, perdidi,* signifying *Cador* deadly wounded by *Gilla* whom he slewe. After these followed a King languishing in complet Harnesse blacke, brused & battered vnto him, besprinkled with blood. On his head a Lawrell garland, leaning on the shoulders of two Heraults in mourning gownes & hoods, th'on in *Mars* his coate of arms, the other in *Arthurs,* presenting *Arthur* victoriously but yet deadly wounded. There followed a page with a Target whereon was portraited a Pellican pecking her blood out

[1]) combating] combacting Qq.

of her brest to feede her young ones, through which wound she dieth, this writen in the toppe, *Qua foui, perii,* signifying *Arthurs* too much indulgencie of *Mordred,* the cause of his death. All this represented the dismayed and vnfortunate victorie of *Arthur*, which is the matter of the Act insuing.

THE FIFT ACT and first Scene.

Arthur. Cador. Chorus.

ARTH. COme *Cador*, as our frendship was most firme
Throughout our age, so now let's linke as fast.
Thus did we liue in warres, thus let vs dye
In peace, and arme in arme pertake our *Fates.*
Our woundes, our gréefe, our wish, our hap alike,
Our end so neere. all craue eche others helpe.

CADO. O King, beholde the fruite of all our *Fame:*
Lo here our Pompe consumed with our selues,
What all our age with all our warres had woonne,
Loe here one day hath lost it all at once.
Well: so it likes the Heauens: thus *Fortune* gibes:
She hoyseth vp to hurle the deeper downe.

CHOR. O sacred Prince: what sight is this we sée:'
1[1]) Why haue the *Fates* reseru'd vs to these woes?
Our onely hope: the stay of all our Realme:
The piller of our state: thus sore opprest:'
O would the Gods had fauour'd vs so much:
That, as we liu'd partakers of your paines,
And likewise ioyde the fruit of your exploytes:
So hauing thus bereft our Soueraignes blisse,
They had with more indifferent doome conioynd
The Subiects both, and Soueraignes bane in one.
It now (alas) ingendereth double gréefe,
To rue your want, and to bewaile our woes.

[1]) This number and the succeeding ones indicate a division of the Chorus into four groups. Vid. Notes, p. 202.

ARTH. Rue not, my *Brytaines,* what my rage hath wrought,
But blame your King, that thus hath rent your Realme.
My meanelesse moodes haue made the *Fates* thus fell,
And too much anger wrought in me too much.
For had impatient ire indu'rde abuse,
And yéelded where resistance threatned spoyle:
I mought haue liu'd in forreine coastes vnfoilde,
And six score thousand men had bene vnmoande.
But wrong incensing wrath to take reuenge
Preferred *Chaunce* before a better choyse.

CHOR. 2 T'was *Mordreds* wrong and to vniust desertes
That iustly mooude your Highnesse to such wrath;
Your claime requir'd no lesse then those attempts:
Your cause right good was prais'd, and praide for most.

ARTH. I claimd my Crowne, the cause of claime was good,
The meanes to clame it in such sorte was bad.
Yea: rather then my Realme and natiue soile
Should wounded fall, thus brused with these warres:
I should haue left both Realme, and right, and all:
Or dur'd the death ordaind by *Mordreds* oath.

CADO. And yet so farre as *Mars* coulde bide a meane,
You hatelesse sought the safegard of them all.
Whereto the better cause, or badder *Chaunce*
Did drawe, you still inclinde: preferring oft
The weaker side, sometimes for loue, sometimes
For right, (as *Fortune* swaide) your Sonne, your selfe.
So pittie spar'd, what reason sought to spoyle:
Till all at length, with equall spoyle was spent.

CHOR. 3 Would Gods your minde had felt no such remorse,
And that your foes had no such fauour founde.
So mought your friends haue had far frendlier *Fates,*

If Rebels for their due deserts had dyde.
The wickeds death is safety to the iust.
To spare the Traitors, was to spoile the true.
Of force he hurtes the good, that helpes the bad.
In that you sought your Countries gaine, t'was well:
In that you shunned not her losse, t'was hard.
Good is the frend, that seekes to do vs good:
A mighty frend, that doth preuent our harmes.
ARTH. Well: so it was: it cannot be redrest:
The greater is my greefe, that sées it so.
My lyfe (I feele) doth fade, and sorrowes flowe,
The rather that my name is thus extinct.
In this respect, so *Mordred* did succeede,
O, that my selfe had falne, and *Mordred* liu'd:
That hauing conquer'd all my foes but him,
I mought haue left you him, that conquer'd me.
O heauie wretched lotte: to be the last
That falles, to viewe the buriall of my Realme.
Where each man else hath fealt his seuerall *Fate*,
I onely pine opprest with all their *Fates*.
CHOR. Although your Highnesse do susteine such gréefe,
4 As needes enforceth all your Realme to rue:
Yet since such ruth affordeth no releefe,
Let due discretion swage each curelesse sore,
And beare the harmes, that run without redresse.
The losse is ours, that loose so rare a Prince,
You onely win, that see your foe here foilde.
ARTH. A causelesse foe. When warres did call me hence
He was in yeares but young, in wit too olde.
As vertue shineth most in comliest wightes,
When inward gifts are deckt with outward grace:
So did his witte and feature feede that hope,
Which falsely trainde me to this wofull hap.

The breathlesse body of Mordred in Armour, as he fell, is brought vpon the Stadge.

His minde transformed thus, I cannot chuse
But long to see what change his face sustaines.
My blood and kinred doubled in his birth,
Inspires a mixt, and twice descending loue,
Which driues my dying vaines to wish his view.
Vnhealme his luckelesse head, set bare his face:
That face which earst pleas'd me and mine to much.

CHOR. 1 Sée (worthest King) the hope of all your Realme,
Had not his lust to rule preuented all.

ARTH. I see (alas) I see (hide, hide againe:
O spare mine eyes) a witnesse of my crimes:
A fearefull vision of my former guilte:
A dreadfull horror of a future doome:
A present gaule of minde. O happie they,
Whose spotlesse liues attaine a dreadlesse death.
And thou, O haplesse boye, O spight of *Fates,*
(What mought I terme thee, Nephew, Sonne, or both:')
Alas, how happie should we both haue bene,
If no ambitious thought had vext thy head.
Nor thou thus striu'de to reaue thy Fathers rule,
But staide thy tyme, and not forstalde vs both:'

CADO. The hoat spurde youth that forste the forward stéedes,
Whiles néedes he would his Fathers Chariot guide,
Neglecting what his Sire had said in charge,
The fires, which first he flung about the poles,
Himselfe at last most wofull wretch inflamde.
So to much loue to houer in the Heauens
Made him to paie the price of rash attemptes.

ARTH. What ruth, (ah,) rent the wofull Fathers hart,
That sawe himselfe thus made a Sonnelesse Sire:'
Well: since both Heauens and Hell conspir'd in one,

To make our endes a mirror to the worlde,
Both of incestious life, and wicked birth:
Would Gods the *Fates* that linckt our faultes alike,
Had also fram'de our minds of frendlier mouldes:
That, as our linage had approcht too neere,
So our affections had not swaru'd to farre.
Then mought I liu'd t'inlarge the *Brytaines* praise,
In rearing efts the first triumphant *Troy*
And after thou succeeding mine attempts,
Haue spent thy courage in a iuster cause.
But t'would not be: Ambition grew to greate:
We could not ioyne our mindes: our *Fates* we ioynde:
And through thy blood, a way was made to mine.

'CHOR. 2 And must we néedes (O worthiest Péeres) forgoe,
By this vntimely *Fate* our greatest hope:'
That in your ripest yeares and likelyest time,
Your chiefest force should on this sodaine fall?

CHOR. 3 Haue you throughout your youth made *Brytaines* pompe
A Soueraigne of so many Nations stout,
To th'end, ere halfe your age, vntimely death
Should leaue vs Subiect to our woonted foiles?

CHOR. 4 Sée, sée, our idle hopes, our brittle trust,
Our vaine desires, our ouer fickle state,
Which, though a while they sayle on quiet seas,
Yet sinke in surge, ere they ariue to Rode.[1])
O wofull warres, O *Mordreds* cursed pride,
That thus hath wrought both King, and Kingdomes woe.

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[1]) G. A tiny slip, with *R* pasted over a letter, which, when the leaf is held against the light, proves to be *h*, is meant for a correction of *hode* to *Rode*. K. hode; no slip. Vid. Introduc. p. 101.

CADO. Let plaints and mournings passe, set moanes a part.
They made much of themselues: Yea, too too much
They lou'd to liue, that séeing all their Realme
Thus topsie turuey turnd, would grudge to dye.
ARTH. Yea sure: since thus (O *Fates*) your censure séemes,
That frée from force of forreine foes, there rests,
That *Mordred* reape the glory of our deaths:
B'it so: driue on your doome, worke your decrée:
We fearelesse bide what bane so e'r you bidde.
And though our ends thus hastened through your heasts,
Abruptly breake the course of great attempts:
Yet goe we not inglorious to the ground:
Set wish apart: we haue perfourmd inough.
The *Irish* King and Nation wilde we tamde:
The *Scots* and *Picts*, and *Orcade* Isles we wanne:
The *Danes* and *Gothes* and *Friseland* men, with all
The Isles inserted nere those Seas, And next
The *Germaine* King, and *Saxons* we subdude.
Not *Fraunce*, that could preuaile against our force,
Nor lastly *Rome*, that rues her pride supprest.
Ech forreine power is parcell of our praise,
No titles want to make our foes affraide.
This onely now I craue (O *Fortune* erst
My faithfull friend) let it be soone forgot,
Nor long in minde, nor mouth, where *Arthur* fell.
Yea: though I Conquerour die, and full of *Fame:*
Yet let my death and parture rest obscure.
No graue I néede (O *Fates*) nor buriall rights,
Nor stately hearce, nor tombe with haughty toppe:
But let my Carkasse lurke: yea, let my death
Be ay vnknowen, so that in euery Coast
I still be feard, and lookt for euery houre.

Exeunt Arthur & Cador.

CHOR. 1 Lo here the end that *Fortune* sends at last
To him, whom first she heau'd to highest happe.
The flattering looke wherewith he long was led:
The smiling *Fates*, that oft had fedde his *Fame:*
The many warres and Conquests, which he gaind,
Are dasht at once: one day inferres that foile,
Whereof so many yeares of yore were free.

CHOR. 2 O willing world to magnifie man's state:
O most vnwilling to maintaine the same.
Of all misfortunes and vnhappy *Fates,*
Th'unhappiest séemes, to haue béene hapie once.
T'was *Arthur* sole, that neuer found his ioyes
Disturb'd with woe, nor woes relieu'd with ioye.
In prosperous state all Heauenly powres aspir'd:
Now made a wretch, not one, that spares his spoile.

CHOR. 3 Yea, *Fortunes* selfe in this afflicted case,
Exacts a paine for long continued pompe.
She vrgeth now the blisse of woonted weale,
And beares him downe with waight of former *Fame,*
His prayses past be present shame: O tickle trust:
Whiles *Fortune* chops and chaungeth euery *Chaunce,*
What certaine blisse can we enioy a liue,
Vnlesse, whiles yet our blisse endures, we die?

CHOR. 4 Yea: since before his last and outmost gaspe,
None can be deemde a happy man or blest,
Who dares commit him selfe to prosperous *Fates,*
Whose death preparde attends not hard at hand?
That sithence death must once determine all,
His life may sooner flie, then *Fortune* flitte.

The second scene.

Gorlois.

GORL. NOW *Gorlois* swage thyselfe. Pride hath his pay:
Murther his price: Adult'rie his desert:
Treason his méede: Disloyaltie his doome:

Wrong hath his wreake: and Guilt his guerdon beares.
Not one abuse erst offered by thy foes
But since most sternely punisht, is now purg'd.
Where thou dídst fall, eu'n on the selfe same soile
Pendragon, Arthur, Mordred, and their stocke,
Found all their foiles: not one hath scapte reuenge:
Their line from first to last quite razed out.
Now rest content, and worke no further plagues:
Let future age be freé from *Gorlois* Ghost.
Let *Brytaine* henceforth bath in endlesse weale.
Let *Virgo* come from Heauen, the glorious Starre:
The Zodiac's ioy: the Planets chiefe delight:
The hope of all the yeare: the ease of Skies:
The Aires reliefe, the comfort of the Earth.
That vertuous *Virgo* borne for *Brytaines* blisse:
That pierelesse braunch of *Brute*: that sweête remaine
Of *Priam's* state: that hope of springing *Troy:*
Which time to come, and many ages hence
Shall of all warres compound eternall peace.
Let her reduce the golden age againe,
Religion, ease and wealth of former world.
Yea, let that *Virgo* come and *Saturnes* raigne,
And yeares oft ten times tolde expirde in peace.
A Rule, that else no Realme shall euer finde,
A Rule most rare, vnheard, vnseéne, vnread,
The sole example that the world affordes.
That *(Brytaine)* that Renowme, yea that is thine.
B'it so: my wrath is wrought. Ye furies blacke
And vglie shapes, that houle in holes beneath:
Thou *Orcus* darke, and deepe *Auernas* nooke,
With duskish dennes out gnawne in gulfes belowe,
Receaue your ghastly charge, Duke *Gorlois* Ghoast:
Make roome: I gladly thus reuengde returne.
And though your paine[s] surpasse, I greete them tho:
He hates each other Heauen, that haunteth Hell.

Defcendit.

EPILOGVS.

SEe heére by this the tickle trust of tyme:
The false affiance of each mortall force,
The wauering waight of *Fates:* the fickell trace,
That *Fortune* trips: the many mockes of life:
The cheerelesse change: the easelesse brunts and broyles,
That man abides: the restlesse race he runnes.
But most of all, seé heére the peérelesse paines:
The lasting panges: the stintlesse greéfes: the teares:
The sighes: the grones: the feares: the hopes: the hates:
The thoughts and cares, that Kingly pompe impartes.
What follies then bewitch thambicious mindes.
That thirst for Scepters pompe, the well of woes:'
Whereof (alas) should wretched man be proude,
Whose first conception is but Sinne, whose birth
But paine, whose life but toyle, and neédes must dye?
See heére the store of great *Pendragons* broode,
The to'ne quite dead, the to'ther hastening on,
As men, the Sonne but greene, the Sire but ripe:
Yet both forestalde ere halfe their race were run —
As Kinges, the mightiest Monarches in this age,
Yet both supprest and vanquisht by themselues.
Such is the brittle breath of mortall man,
Whiles humane *Nature* workes her dayly wrackes:
Such be the crazed crests of glorious Crownes,
Whiles worldly powers like sudden puffes do passe.
And yet for one that goes, an other comes,
Some borne, some dead: So still the store indures.
So that both *Fates* and common care prouide
That men must needes be borne, and some must rule.
Where foreye Péeres and Lordings, lift aloft,

And whosoe'r in Thrones that iudge your thralls:
Let not your Soueraingty heaue you to hye,
Nor their subiection presse them downe too lowe.
It is not pride, that can augment your power,
Nor lowlie lookes, that long can keepe them safe:
The *Fates* haue found a way, whereby ere long
The proude must leaue their hope, the meeke their feare.
Who ere receau'd such fauor from aboue,
That could assure one day vnto himselfe:'
Him, whom the Morning found both stout and strong,
The Euening left all groueling on the ground.
This breath and heate wherewith mans life is fedde
Is but a flash, or flame, that shines a while,
And once extinct, is as it ne'r had bene.
Corruption hourely frets the bodies frame,
Youth tends to age, and age to death by kinde.
Short is the race, prefixed is the end,
Swift is the tyme, wherein mans life doth run.
But by his deedes t'extend renowme and fame,
That onely vertue workes, which neuer fades.

FINIS.

Thomas Hughes.

Sat cytò, ſi ſat benè: vtcunque:
Quod non dat ſpes, dat optio.

Heere after followe ſuch

ſpeeches as were penned by others, and pronounced in ſtead of some of the former ſpeeches penned by Thomas Hughes.

A ſpeach penned by William *Fulbecke gentleman, one of the ſocietie of* Grayes-Inne, and pronounced in ſtead of *Gorlois* his firſt ſpeeche penned by Thomas Hughes, and ſet downe in the firſt Scene of the firſt Acte.

ALecto: thou that hast excluded mee
From feeldes *Elyſyan,* where the guiltlesse soules
Avoide the scourge of *Radamanthus* Ire:
Let it be lawfull, (sith I am remou'd
From blessed Ilands, to this cursed shoare,
This loathed earth where *Arthurs* table standes,
With Ordure foule of *Harpies* fierce disteind,)
The fates and hidden secrets to disclose
Of blacke *Cocytus* and of *Acheron,*
The floudes of death, the lakes of burning soules,
Where Hellish frogges doe prophecie reuenge:
Where *Tartars* sprights with carefull heede attende
The dismall summons of *Alectoes* mouth.
My selfe by precept of *Proſerpina,*
Commaunded was in presence to appeare,
Before the Synode of the damned sprightes.
In fearefull moode I did performe their hest,
And at my entrance in, th'inchaunted snakes,
Which wrap themselu[e]s about the furies neckes,
Did hisse for ioy: and from the dreadfull benche[1])
The supreme furie thus assignde her charge.
Gorlois, quoth she, thou thither must ascend,
Whence, through the rancour of malicious foes,
Wearyed with woundes thou didst descend to vs.
Make *Brytaine* now the marke of thy reuenge
On ruthlesse *Brytaines* and *Pendragons* race,
Disbursse the treasure of thy Hellish plagues.
Let blood contend with blood, Father with Sonne,

[1]) Qq. benthe.

Subiect with Prince, and let confusion raigne.
She therewithall enioynde the duskie cloudes
Which with their darkenesse turnde the earth to Hell,
Conuert to blood and poure downe streames of blood.
Cornewell shall groane, and *Arthurs* soule shall sigh:
Before the conscience of *Gueneuora*
The map of hell shall hang and fiendes shall rage:
And *Gorlois* ghost exacting punishment,
With dreames, with horrors and with deadly traunce,
Shall gripe their hearts: the vision of his corse
Shalbe to them, as was the terror vile
Of flaming whippes to *Agamemnons* sonne.
And when the Trumpet calles them from their rest,
Aurora shall with watry cheekes behold
Their slaughtered bodies prostrate to her beames.
And on the banckes of *Cambala* shall lye
The bones of *Arthur* and of *Arthurs* knightes:
Whose fleete is now tryumphing on the seas,
But shall bee welcom'd with a Tragedie.
Thy natiue soyle shalbe thy fatall gulfe,
Arthur: thy place of birth, thy place of death.
Mordred shalbe the hammer of my hate
To beate the bones of Cornish Lordes to dust.
Ye rauening birdes vnder *Celenoes* power,
I doe adiure you in *Alectoes* name,
Follow the sworde of *Mordred* where he goes.
Follow the sworde of *Mordred* for your foode.
Aspyring *Mordred,* thou must also dye.
And on the Altar of *Proserpina*
Thy vitall blood vnto my Ghost shall fume.
Heauen, Earth, and hell, concurre to plague the[1]) man

[1]) Qq. Period after *man.*

That is the plague of Heauen, Earth and hell.
Thou bids, *Alecto:* I pursue my charge.
Let thy *Ceraſtæ* whistle in mine eares,
And let the belles of *Pluto* ring reuenge.

One other ſpeeche penned

by the ſame gentleman, and pronounced in ſteade of Gorlois his laſt ſpeache penned by Thomas Hughes, and set downe in the ſecond Scene of the fift and laſt Act.

DEath hath his conquest: hell hath had his wish,
Gorlois his vow: *Alecto* her desire.
Sinne hath his pay: and blood is quit with blood,
Reuenge in Tryumphe beares the strugling hearts.
Now, *Gorlois,* pearce the craggie Rockes of hell,
Through chinckes wherof infernall sprites do glaunce,
Returne this answere to the furies courte:
That Cornewell trembles with the thought of warre:
And *Tamers* flood with drooping pace doth flowe,
For feare of touching *Camballs* bloodie streame.
Brytaine, remember, write it on thy walles,
Which neyther tyme nor tyrannie may race,
That Rebelles, Traytors and conspirators,
The semenarye of lewde *Cateline,*
The Bastard Coouie of Italian birdes,
Shall feele the flames of euer flaming fire,
Which are not quenched with a sea of teares.
And since in thee some glorious starre must shine,
When many yeares and ages are expirde,
Whose beames shall cleare the mist of miscontent
And make the dampe of *Plutoes* pit retire,
Gorlois will neuer fray the *Brytans* more.
For *Brytaine* then becomes an Angels land,

Both Diuels and sprites must yeelde to Angels power,
Vnto the goddesse of the Angels land.
Vaunt, *Brytaine,* vaunt, of her renowmed raigne,
Whose face deterres the hagges of hell from thee:
Whose vertues holde the plagues of heauen from thee,
Whose presence makes the earth fruitfull to thee:
And with foresight of her thrice happie daies,
Brytaine, I leaue thee to an endlesse praise.

Besides these speaches there was also penned a *Chorus* for the first act, and an other for the second act, by Maister *Frauncis Flower,* which were pronounced accordingly. The dumbe showes were partly deuised by Maister *Christopher Yeluerton,* Maister *Frauncis Bacon,* Maister *Iohn Lancaster* and others, partly by the saide Maister *Flower,* who with Maister *Penroodocke* and the said Maister *Lancaster* directed these proceedings at Court.

Notes:

Prose preceding Trotte's Introduction: "One of the society of Grayes-Inne": — *Cf.* Foss, "Judges of England" V. 439: "The gentlemen of Gray's Inn seem to have been partial to dramatic entertainments. ** The readiness of the society to gratify her Majesty fully justified the commendations which she expressed at the close of the famous Christmasing in 1594, when she said that it was a house she was much indebted to, for it did always study for some sports to present unto her". *Cf.* Century Dictionary: "Inns of Court. a) Incorporated legal societies in London, which have the exclusive privilege of calling candidates to the bar, and maintaining instruction and examinations for that purpose. b) The precincts occupied by these societies respectively. They are: the Inner Temple, Middle Temple, Lincoln's Inn, Gray's Inn."

Line 4: This preliminary masque — for such it is in fact, although not specifically so termed — smacks strongly of the "clamors of courts" to which Trotte refers a few lines further on — l. 23. The "three muses" remind one of an attorney and two constables dragging their prisoners, the "five gentlemen students", before a moot-court of Gray's Inn. We readily see that Barrister Trotte needed to go no great distance for his idea.

The device of prefacing a play with an introduction, or prologue, is a very well-known and a common practice among Elizabethan play-wrights. An induction, for example, opens Kyd's "Spanish Tragedy" and Greene's "James the

Fourth" (Manly: "Specimens of the Pre-Shakesperean Drama", Vol. II). A prologue precedes the performance in Udall's "Roister Doister", in "Gammer Gurton's Needle", in Preston's "Cambises", Lyly's "Campaspe", Peele's "David and Bethsabe" (Manly: "Sp. Pre-Sh. Dr." II).

This introduction by Trotte resembles the succeeding dumb-shows of this play in that it would be far more intelligible if provided with a commentary. What the Muse sings of the captives, viz. that the goddess Astrea had "schooled" them to "forget and scorne the noble skils of language" (Intr. 14) applies very well to Trotte himself. She evidently wishes to "apologize for the poetic effort of legal hands", as Ward observes ("English Dramatic Literature", I. 218). Ward leniently characterizes the effort when he remarks further that it was carried out "in no very light-handed fashion".

Intr. 66: "in vre": ure: practice; "mis en ure" — put in use or effect: a term of law-French.

Cf. Which perill shalbe past, if in your life
Their tempred youthe with aged fathers awe
Be brought *in vre* of skilfull stayednesse.
(Gorboduc, ed. Toulmin Smith 199—201)

Cf. Bar. There I enriched the priests with burials
And always kept the Sexton's arms *in ure*
With digging graves and ringing dead men's knells.
(Jew of Malta ed. Bullen, II. iii. 187)

Cf. This bickering will but keep our arms *in ure*
The holy battles better to endure.
(Four Prentices of L. O. Pl. vi. 493)

Intr. 72: "moe"—more; commonly used in sixteenth-century literature.

Cf. Send out *moe* horses; skirr the country round.
(Macbeth V. iii. 35).

Intr. 79: "sooth'd" — confirmed. *Cf.* Prof. Schick's edition of "The Spanish Tragedy", note to III. X. 19:

"Sooth means originally *true* (*Cf.* forsooth, in sooth) ** O. E. gesôþian, to prove the truth of, to bear witness".

Intr. 101: *Sure* is possibly a verb meaning assure.

Intr. 124: "devoyer" = *deveir*, dette (Godefroy). devoir = duty, service owed (N. E. D.). The line means: Our lack of service could increase our zeal, duty. The root of the word appears in endeavor.

Intr. 128: "streights of time" — lack of time.

Intr. 130—133: This is doubtless an allusion to the internal peace of Elizabeth's reign — an allusion which, of course, was the only possible one in the presence of the Queen. Our play was acted "the twenty-eighth day of Februarie in the thirtieth yeare of her Maiesties most happy Raigne". Mary Stuart was executed Feb. 8, 1587; (S. R. Gardiner: "A Student's History of England," p. 458) and with what moral qualms to Elizabeth, is very well known. The memory of this tragedy of state must have been very fresh in her mind at the time when Trotte's Muses recited their little pieces.

Argument of the Trag. l. 1. "Vther Pendragon" — For the supposed origin of this name, let us compare on the one hand the highly interesting tale of Geoffrey of Monmouth, and on the other, the account of Holinshed:

Hist. Brit. (San-Marte) VIII. xiv. 44—50:

Haec dum Guyntoniae agerentur, apparuit stella mirae magnitudinis et claritatis, uno radio contenta: ad radium vero erat globus igneus in similitudinem draconis extensus, et ex ore illius procedebant duo radii, quorum unus longitudinem suam ultra Gallicanum clima videbatur extendere, alter vero versus Hybernicum mare vergens, in septem minores radios terminabatur.

Ibid xv: Apparente vero praefato sidere, perculsi sunt omnes metu et admiratione qui illud inspiciebant. Uther etiam frater regis, hostilem exercitum in Cambriam ducens, non minimo terrore perculsus, quosque sapientes adibat,

ut quid portenderet stella notificarent. Inter caeteros jussit vocare Merlinum: nam et ipse in exercitum venerat, ut consilio ipsius res praeliorum tractarentur. Qui ut in praesentiam regis ductus astitisset, jussus est sideris enucleare significationem. Mox ille in fletum erumpens, revocato spiritu exclamavit et dixit: "O damnum irrecuperabile! O orbatum populum Britanniae! O nobilissimi regis migrationem! Defunctus est inclytus Britonum rex Aurelius Ambrosius: cujus obitu obibimus omnes, nisi Deus auxilium subvectet. Festina ergo, dux nobilissime Uther, festina, et conflictum cum hostibus facere ne differas: victoria tibi in manu erit: et rex eris totius Britanniae. Te enim sidus istud significat, et igneus draco sub sidere. Radius autem, qui versus Gallicanam plagam porrigitur, portendit tibi filium futurum potentissimum, cujus potestas omnia regna habebit quae protegit. Alter radius filiam significat, cujus filii et nepotes regnum Britanniae successive habebunt."

Ibid xvii: At Uther frater ejus, convocato regni clero, cepit diadema insulae: annuentibusque cunctis sublimatus est in regem. Reminiscens autem expositionis, quam Merlinus de supradicto sidere fecerat: jussit fabricari duos dracones ex auro, ad draconis similitudinem, quem ad stellae radium inspexerat. Qui ut mira arte fabricati fuerunt: obtulit unum in ecclesia primae sedis Guyntoniae: alterum vero sibi ad ferendum in praelia detinuit. Ab illo ergo die vocatus fuit Utherpendragon: quod Britannica lingua caput draconis appellamus. Idcirco hanc appellationem recepit: quia Merlinus eum in regem per draconem prophetaverat.

Cf. Holinshed's Chronicles I. 570:

"After that Aurelius Ambrosius was dead, his brother Vter Pendragon ** was made king in the yeare of our Lord 500 **. The cause why he was surnamed Pendragon, was for that Merline, the great prophet, likened him to

a dragon's head, that at the time of his natiuitie maruelouslie appeared in the firmament at the corner of a blasting star, as is reported. But others supposed that he was so called from his wisdome and serpentine subtilitie, or from that he gaue the dragon's head in his banner."

Arg. and Manner of the First Dumbeshewe: *Cf.* the dumb-show preceding the fourth act in "Gorboduc" (ed. by T. Smith p. 56). Such a similarity appears between the two as to warrant the conclusion that the following from "Gorboduc" may have been the pattern for the one here under consideration:

"First the musick of Howboies began to plaie, during which there came from vnder the stage, as though out of hell three furies, Alecto, Megera, and Ctesiphone, clad in black garmentes sprinkled with bloud and flames, their bodies girt with snakes, their heds spred with serpentes in stead of heare, the one bearing in her hand a Snake, the other a whip, and the third a burning Firebrand: ech driuing before them a king and a queene, which, moued by furies, vnnaturally had slaine their owne children. * *"

Arg. and Man. of First Dumb-show, 1: "Sounding the musicke" — What sort of instruments were used does not appear either in this dumb-show or in any of the succeeding ones. If we were allowed to draw "Gorboduc" into comparison again, we might suppose the instruments to have been "violins, cornets, flutes, hautboys and drums". (Gorboduc, ed. by T. Smith p. XIII).

Arg. First Dumb-show, 1—2: "there rose three furies from vnder the stage": This, read in connection with the stage-direction — "Descendit" — at the end of V. ii., where the ghost of Gorlois is made to return to hell, leads us to think of a trap-door.

There's no doubt about Gorlois going to hell, as he expressly tells us of his intentions in that direction in V. ii. 31—38, where he calls upon the "furies blacke and

vglie shapes that houle in holes beneath" — on "Orcus darke and deepe Avernas nooke" to "receaue [their ghastly charge".

Arg. First D.-show, 23: "the Chorus tooke thei places" — From the nature of the choruses, which it will be noticed, are versified commentaries on th play, and from the lack of any stage-direction to th contrary, we must assume that the "foure which re presented the Chorus" retained their places until the las word of the last speech had been spoken.

It is to be noted that all of the Choruses are divide into four parts. This circumstance, combined with th obvious division of the Chorus in Act IV, where each par apparently takes its turn in addressing Arthur, would seen to lead to the conclusion that the entire Chorus, not only in Act IV, but throughout the whole play, is not delivered by the entire body of figures, but rather that the figures, wherever the Chorus appears (excepting, perhaps, in the Epilogus: See note on the Ep.), were divided into four groups, each group delivering its own particular stanza.

In Act IV. the Chorus plays the part of an actor. Its functions so far correspond to those of the Aristotelian Chorus. (Vid. Klein: "Der Chor in den wichtigsten Tragödien der französischen Renaissance", Münchener Beiträge XII. p. 48). If, as above stated, the Chorus of our drama was divided into four groups, it violates the Aristotelian rule, and corresponds, on the other hand, to Schiller's Choruses, which were also divided into groups. (Vid. Klein, l. c. p. 48.)

I. i. 14: "Stifeleth in his stocke" — is choked up in his progeny, i. e. the sins of Uther Pendragon shall be so visited upon his children's children as to result in extinction of the family line.

"Wreak" — revenge. *Cf.* "Then if thou hast

A heart of wreak in thee, that will revenge
Thine own particular wrongs — —" (Cor. IV. v. 91)

1. 22—26: *cf.* Seneca (Cunliffe: "The Influence of Seneca on Elizabethan Tragedy", App. II):

nec sit irarum modus
Pudorve: mentes caecus instiget furor;
Rabies parentum duret et longum nefas
Eat in nepotes. Nec vacet cuiquam vetus
Odisse crimen: semper oriatur novum,
Nec unum in uno; dumque punitur scelus,
Crescat. (Thyestes 26—32).

Heywood's rendering:

Let them contend with all offence, by turnes and one by one
Let swordes be drawne: and meane of ire procure there may be none,
Nor shame: let fury blynd enflame theyr myndes and wrathful will,
Let yet the parentes rage endure and longer lasting yll
Through childrens children spreade; nor yet let any leysure be
The former fawte to hate, but still more mischiefe newe to see,
Nor one in one: but ere the guilt with vengeance be acquit,
Encrease the cryme.
(Spenser Soc'y Reprint I. pp. 46, 47).

It is interesting to compare with this and the other numerous plagiarisms from Seneca, their equivalents from the translations of Seneca's tragedies, which were edited and published in 1581 by Thomas Newton. Interest centres in the fact that these professed translations are less felicitous and even less literal than the un-acknowledged plagiarisms by Hughes. The comparisons made here and further

on, reveal the additional fact that Thomas Nash was satirical at the expense of accuracy when he stated:" "Yet English *(sic)* Seneca read by candle-light yeeldes many good sentences, as Blood is a beggar, and so foorth". In the case of Thomas Hughes, at least, it was the Latin original, and not the translation, that afforded whole "handfulls of tragicall speaches".

I. i. 27—28: *cf.* Sen. (Cun. App. II):

Age, anime, fac, quod nullà posteritas probet;
Sed nulla taceat. (Thyestes 192—3).

Cf. Heywood's translation:

Go to, do that wich neuer shall no after age allow.
Nor none it whisht.

(Spenser Soc'y Reprint I, p. 51).

I. i. 20: "plagues " — calamities.

Cf. Bar. My gold! my gold and all my wealth is gone!
You partiall heavens, have I deserved this plague?

(Jew of Malta, ed. Bullen I. ii. 258)

l. i. 47: "bewray" — betray, reveal, disclose.

Cf. My sovereign, pardon the author of ill news,
And I'll *bewray* the fortune of thy son.

(Span. Trag. ed. Schick I. iii. 54).

Cf. Yet never shall these lips *bewray* thy life.

(Jew of Malta, ed. Bullen III. iii. 81)

Cf. If mine owne seruant hired to this fact
And moued by trouth with hate to worke the same,
In time had not *bewrayed* it vnto me.

(Gorboduc, ed. Toulmin Smith, 1165—7)

I. i. 54: "Cassiopaea": One of the northern constellations. In this constellation a brilliant new star appeared in 1572, which subsequently disappeared again (N. E. D. under "Cassiopeian").

l. i. 62—63: "A thousand yeares to come" —

The death of Arthur is by Geoffrey of Monmouth (Hist. Brit. San-Marte Xl. ii. 55—59) recorded to

have occurred in the five hundred and forty-second year of our Lord's incarnation: "Sed et inclytus ille Arturus rex letaliter vulneratus est, qui illinc ad sananda vulnera sua in insulam Avallonis advectus, cognato suo Constantino, filio Cadoris ducis Cornubiae, diadema Britanniae concessit, anno ab incarnatione dominica quinquagentesimo quadragesimo secundo. — This line — "a thousand yeares to come" -- as well as those from Cassiopaea to 66, is undoubtedly intended as a compliment to Elizabeth.

I. ii. 1—49: A strong family likeness between Gueneuora and Lady Macbeth is not to be denied. Note particularly "Macbeth" I. iv. 41—55:

„Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief!"

Again, the resemblance of both to Clytemnestra is noteworthy.

I. ii. 3: "stale" — a laughing-stock.
Cf. Was there none else in Rome to make a *stale*,
But Saturnine? (Tit. And. I. i. 304)

I. ii. 4: "retireless" — retire = to return, "for his retireless sailes" = for his ships that will not return.

I. ii. 6: Qq. have a semicolon between *reuenge* and *seeke*.

I. ii. 8—9: cf. Sen. (Cun. App. II):

Aliquod audendum est nefas
Atrox, cruentum; tale quod frater meus
Suum esse mallet. (Thyestes 193—5)

Cf. Heywood's translation:

Some mischefe greate ther must be ventred now,
Both fierce and bloudy: such as woulde my brother rather long
To have been his.

(Spenser Soc'y Reprint, I. 51).

I. ii. 8: "fact" — criminal deed.

Cf. Speak, page, who murder'd him?
Page. He that is apprehended for the *fact.*

(Span. Trag. ed. Schick, III. iv. 22)

Cf. Neither, O king, I can or will denie
But that this hand from Ferrex life hath reft:
Which *fact* how much my dolefull hart doth waile.

(Gorb. ed. T. Smith IV. ii. 1090)

I. ii. 11—16: *Cf.* Sen. (Cun. App. II):

Tecum ipsa nunc evolve femineos dolos,
Quod ulla conjunx perfida atque impos sui
Amore caeco, quod novercales manus
Ausae, quod ardens impia virgo face,
Phasiaca fugiens regna Thessalica trabe:
Ferrum, venena. (Agamemnon 117—122)

Cf. Studley's translation:

Now put in practice, seeke aboute, search out and learne to find
The wylie traynes, and crafty guyles of wicke womankind:
What any diuelish trayterous dame durst do in working woe,
Or any wounded in her wits by shot of Cupids bowe
What euer rigorous stepdame could commit with desperat hand,

Or as the wench who flaming fast by *Venus* poysoning brand
Was driuen by leud incestuous love in ship of *Thessail* land,
To flit away from *Colchos* yle, where *Phasis* channel deepe,
With siluer streame downe from the hylles of *Armenie* doth sweepe.
(Spenser Soc'y Reprint, II. 293, 294).

I. ii. 13 — "Unwieldy or *unmanageable* of herself — not having any control over her actions. The sense is a little constrained" (Dodsley-Hazlitt, IV 266).

I. ii. 14: "phere" — spouse. A companion, partner, husband, or lover.

I. ii. 19 — *Cf.* Sen. (Cun. App. II):
Cum spirat *[sperat]* ira sanguinem, nescit tegi.
(Thyestes 504)

Cf. Heywood's translation:
When Ire doth hope the present bloud, it may not hydden bee.
(Spenser Soc'y Reprint, I. 69.)

I. ii. 21—23: *Cf.* Sen. (Cun. App. II):
Iam displicemus, capta praelata est mihi.
Non praeferetur: qui dies thalami ultimus
Nostri est futurus, hic erit vitae tuae.
(Herc. Oetaeus 304—6)

Cf. Studley's translation:
Yet presently thou plunged art, and that by mee alone:
A prysoner now must be preferde before thy loyall wyfe.
Ile none of that: but euen the day that first begins the strife,
And to our wedlock brings the breach, shalbe thy dismall day. (Spenser Soc'y Reprint, II. 193).

I. ii. 24—28: *Cf.* Sen. (Cun. App. II):

gesseris caelum licet,
Totusque pacem debeat mundus tibi:
Est aliquid hydra pejus: iratae dolor
Nuptae. Quis ignis tantus in coelum furit
Ardentis Aetnae? quicquid est victum tibi,
Hic vincet animus. (Herc. Oet. 282—7).

Cf. Studley's translation:

Yea vengeaunce, vengeance, will I haue, though
thy back thou wyeld
The boysteous heauens, and all the worlde doe peac
vnto thee yelde:
There is a thing shall sting thee worse than *Hydr*
hissing Snake,
The corsey curst of angry Wyfe. Doth any firy Flak
Upthrowne from *Etnas* boyling Foarge, so sowse th
beaten skyes?

(Spenser Soc'y Reprint, II. 393)

I. ii. 29—33: *Cf.* Sen. (Cun. App. II):

Quid hoc? recedit animus, et ponit minas;
Iam cessit ira. Quid miser langues dolor?
Perdis furorem? conjugis sanctae fidem
Mihi reddis iterum. Quid vetas flammas ali?
Quid frangis ignes? hunc mihi serva impetum.

(Herc. Oet. 307—314

Cf. Studley's translation:

What meaneth this? my mynde relents. My mallic
breakes his rage:
O wretched griefe why dost thou faynte? thy spigl
wilt thou asswage?
With fealty of a faythfull Wyfe dost thou thy coi
science charge?
Why lets thou not my boyling yre for to encrea
at large?

Why dost thou slake thy frying fits? this mallady still suruiue.

(Spenser Soc'y Reprint, II. 393.)

I. ii. 34—38: *Cf.* Sen. (Cun. App. II):

vel Mycenaea domo
Conjuncta socio profuge furtiva rate.
Quid timida loqueris furta, et exilium et fugas?
Sors ista fecit. Te decet majus nefas.

(Agamemnon 122—5).

Cf. Studley's translation:

Or with some yonker trudge from Grece by theft the seas along:
Why dost thou faynt to talke of theft, exile or priuie flight?
These came by hap, thou therefore must on greater mischiefe light.

(Spenser Soc'y Reprint, II. 294).

I. ii. 39—42: *Cf.* Sen. (Cun. App. II):

dira furiarum cohors
Discorsque Erinnys veniat et geminas faces
Megaera quatiens. Non satis magno meum
Ardet furore pectus: impleri juvat
Majore monstro. (Thyestes 250—4)

Cf. Heywood's translation:

: and now let all the flocke of furies dyre,
And full of strife *Erinnis* come, and double brands of fyre
Megœra shaking; for not yet enough with fury great
And rage doth burn my boyling brest: it ought to bee repleate
With monster more.

(Spenser Soc'y Reprint, I. 53).

I. ii. 42—44: *Cf.* Sen. (Cun. App. II):

Nescio quid animus majus, et solito amplius,
Supraque fines moris humani tumet
Instatque pigris manibus. Haud, quid sit scio,
Sed grande quiddam est. (Thyestes 267—270)

Cf. Heywood's translation:

Atre. I note what greater thing my mynde, and more the woont it was,
Aboue the reache that men are woont to work · begins to swell:
And stayth with slouthfull hands. What thinge it I cannot tell:
But great it is.
(Sen. his tenne Trag. trans. 1581; leaf 25

I. ii. 46: *Cf.* Sen. (Cun. App. II):

Nullum relinquam facinus; et nullum est satis.
(Thyestes 25(

Cf. Heywood's translation:

Nor guilt will I forbeare, nor none may be enoug despight.
(Spenser Soc'y Reprint, I. 53).

I. ii. 47: *Cf.* Sen. (Cun. App. II):

scelera non ulcisceris
Nisi vincis. (Thyestes 195—6)

Cf. Heywood's translation:

Thou neuer dost enough reuenge the wronge,
Except thou passe.
(Spenser Soc'y Reprint I. 51).

I. ii. 49—51: *Cf.* Sen. (Cun. App. II):

THY. sceleris est aliquis modus?
ATR. Sceleri modus debetur, ubi facias scelus,
Non ubi reponas (Thyestes 1055—7)

Cf. Heywood's translation:

Thy * * * * * * * * , is any meane of gylt or mischiefe yet?

Atr. A meane in mischiefe ought to be when gylt thou dost commit,
Not when thou quytst.
(Spenser Soc'y Reprint, I. 79).

I. ii. 52—53: *Cf.* Sen. (Cun. App. II):
Levis est dolor, qui capere consilium potest
Et clepere sese. Magna non latitant mala.
(Medea 155—6)

Cf. Studley's translation:
Small is the grype of griefe that can to reasons lore obay,
And sneking downe with stealing steps can slyly slip away.
(Spenser Soc'y Reprint, II. 253).

I. ii. 54—55: *Cf.* Sen. (Cun. App. II):
ira quae tegitur nocet,
Professa perdunt odia vindictae locum.
(Medea 153—4)

Cf. Studley's translation:
He leeseth opportunity who vengaunce doth requyre,
That shewes by open sparkes the flame the heate of kindled fyre.
(Spenser Soc'y Reprint, II. 253).

I. ii. 70: *Cf.* Sen. (Cun. App. II):
Inlicita amantur; excidit quidquit licet.
(Herc. Oet. 360)

Cf. Studley's translation:
Unleeful things that should be shund we gredely desyre.
(Spenser Soc'y Reprint, II. 395).

I. ii. 74—75: *Cf.* Sen. (Cun. App. II):
NVTR. Piget prioris, et novum crimen struis?
CLYT. Res est profecto stulta nequitiae modus.
(Agam. 150—1)

Cf. Studley's translation:

NV. Thy former fact with pensiue hart and sorrow
thou dost rew.
And fondly yet thou goest about to set abroach
a newe.

Cl. It is a very folishnes to kepe a meane therein.
(Spenser Soc'y Reprint. II. 295).

I. ii. 84—85: *Cf.* Sen. (Cun. App. II):

Caelestis ira quos premit. miseros facit.
Humana nullos. (Herc. Oet. 444—5

Cf. Studley's translation:

The wrathes of heauenly mindes do make them blest
on whom they light:
So doth not spite of mortall men.
(Spenser Soc'y Reprint. II. 397).

I. ii. 85—7: *Cf.* Sen. (Cun. App. II):

NVTR. Major admisso tuus.
Alumna, dolor est. culpa par odium exigit.
Cur saeva modicis statuis? ut passa es. dole.
(Herc. Oet. 447—9)

Cf. Studley's translation:

NV. Thy wrath (deare foster child)
Is greater than the crime, that hath thy *Hercules*
defilde.
With egall mallice measure faultes. Alas why dost
thou bring
So great and sore a penalty vpon so smale a thinge?
Let not thy griefe be greater, then the sorrow thou
sustaynes.
(Spenser Soc'y Reprint, II. 398).

I. ii. 69—84: This is the first of the frequent instances of stichomythia in the play. The figure is modelled on that of the same name which Seneca is so fond of using, e. g. Herc. Oet. 435—450; Thyestes 1095—1112 etc. etc.

I. iii. 1—2: *Cf.* Sen. (Cun. App. II):

qui regi non vult, amor
Vincatur. Haud te, fama, maculari sinam.
(Hippolytus 256—7)

Cf. Studley's rendering:

Ph. Not euery iote of honesty exiled is my breast,
I yeeld me Nurse, loue that denies thus vnder rule to rest
In quietnes, let him, let him perforce be battered downe.
I wil not let my fleeting fame and glorious bright renoume
With stayne to be dishonoured . . . .
(Sen. his tenne Trag. trans. 1581; leaf 59).

I. iii. 7—10: *Cf.* Sen. (Cun. App. II):

Nondum tumultu pectus attonitum caret:
Mutavit iras, quodque habet proprium furor,
In se ipse saevit. (Herc. Fur. 1226—28)

Cf. Heywood's translation:

Not yet his hart astonied lackes his ragyng tumult sore,
But wraths hath turnd: and which of rage is property and yre
Agaynst himselfe he rageth now.
(Spen. Soc. Repr. I. 41).

I. iii. 13—14: *Cf.* Sen. (Cun. App. II):

dignam ob hoc vita reor
Quod esse temet autumas dignam nece.
(Hippolytus 261—2)

Cf. Studley's translation:

for this I iudge thee worthy breath,
In that thou dost confesse, thyselfe to haue deserued death.
(Spenser Soc'y Reprint, I. 122.)

I. iii. 15—17: *Cf.* Sen. (Cun. App. II):

Decreta mors est. Quaeritur fati genus.
Laqueone vitam finiam an ferro incubem?
(Hippolytus 263—[illegible])

Cf. Studley's translation:

Condemde I am to die, what kind of death now would I know,
As eyther strangled with a rope shal I my life forgo?
Or runne vppon a bloudy blade, with gory wound to dye?
(Spenser Soc'y Reprint, I. 12[illegible]).

I. iii. 16: dround: in this word the *d* is excrescent, as in sound, expound, astound etc.

I. iii. 18—19: *Cf.* Sen. (Cun. App. II):

cuncta jam amisi bona:
Mentem, arma, famam, conjugem.
(Herc. Fur. 1266—[illegible])

Cf. Heywood's translation:

all good lost haue I quighte,
My mynd, my weapons, my renoume, my wife, my sonnes, my handes.
(Spenser Soc'y Reprint, I. 4[illegible])

I. iii. 20—21: *Cf.* Sen. (Cun. App. II):

Medea superest, hic mare et terras vides,
Ferrumque et ignes et deos et fulmina.
(Medea 166—[illegible])

Cf. Studley's translation:

Medea yet is left, (to much) and here thou mayst espy
The Seas to succour vs in flyght, and landes aloofe that ly:
Yea yron tooles, with burning brands we haue to worke them woe,
And Gods that with the thunder dint shall ouerquell our foe.
(Spenser Soc'y Reprint, II. 25[illegible])

I. iii. 22—23: *Cf.* Sen. (Cun. App. II):

Etiam furorem: nemo polluto queat
Animo mederi. Morte sanandum est scelus.

(Herc. Fur. 1268—9)

Cf. Heywood's translation:

And fury to no man may heale and lose from gylty bandes
My m,nd defyeld: needes must with death be heald so haynous yll.

(Spenser Soc'y Reprint, I. 42.)

I. iii. 26: Qq. have a comma between *seeke* and *it.*

I. iii. 27: *Cf.* Sen. (Cun. App. II):

Perire sine me non potes, mecum potes.

(Thebais 66)

Cf. Newton's translation:

Without me perish can you not: but with me well you may.

(Spenser Soc'y Reprint, I. 88.)

I. iii. 28—30: *Cf.* Sen. (Cun. App. II):

qui cogit mori
Nolentem in aequo est quique properantem inpedit.

(Thebais 98—99)

Cf. Newton's translation:

For hee that doth enforce a man agaynst his will to dye:
And he that slayeth him that would fayne dye, most willingly,
Are both alike in equall fault, and stand in egall plight —
To hinder one that would be dead is murthring him outright.

(Spenser Soc'y Reprint, I. 89.)

I. iii. 31—32: *Cf.* Sen. (Cun. App. II):

THES. Lacrimae nonne te nostrae movent?
PHAED. Mors optima est perire lacrimant dum sui.

(Hippolytus 888—9)

Cf. Studley's translation:

The. Alas do not my trilling teares thy stony stomacke grieue?

Ph. It is the sweetest death, when one doth lothsome life forsake,
Bereft of such as should for him most woful weeping make. (Spenser Soc'y Reprint, I. 143).

I. iii. 33—36: *Cf.* Sen. (Cun. App. II):

Ubique mors est. Optume hoc cavit deus.
Eripere vitam nemo non homini potest,
At nemo mortem: mille ad hanc aditus patent.
(Thebais 151—3)

Cf. Newton's translation:

Deth ech where is; and wayes to death in thousand corners are.
Herein hath God good order tane, that euery selie Foe,
May take away an others life: but Death hee cannot so.
I seeke not anye toole to haue; this desprate mynd of myne
Can vse the seruice of my hand, my threede of lyfe t'vntwine.
(Spenser Soc'y Reprint, I. 91).

I. iii. 37—40: *Cf.* Sen. (Cun. App. II):

Nemo ad id sero venit unde numquam,
Cum semel venit, potuit reverti.
Quid juvat dirum properare fatum?
(Herc. Fur. 869—1)

Cf. Heywood's translation:

No man comes late to that, whence neuer out,
When once hee is come, turne agayne he may.
To hast the hard and heauy Fate what vayles?
(Spenser Soc'y Reprint, I. 30).

I. iii. 43: *Cf.* Sen. (Cun. App. II):

De fine poenae loqueris, ego poenam volo.
(Thyestes 246)

Cf. Newton's translation:

Thou speak'st of th'end; but I him would opres with greter payne. (Spenser Soc'y Reprint, I. 53).

I. iii. 44—54: *Cf.* Sen. (Cun. App. II):

itane? tam magnis breves
Poenas sceleribus solvis atque uno omnia
Pensabis ictu? moreris: hoc patri sat est.
Quid deinde matri? quid male in lucem editis
Gnatis, quid ipsi, quae tuum magna luit
Scelus ruina, flebili patriae dabis?
Solvenda non est illa quae leges ratas
Natura in uno vertit Oedipoda, novos
Commenta partus, suppliciis eadem meis
Novetur. iterum vivere atque iterum mori
Liceat; renasci semper: ut totiens nova
Supplicia pendas. utere ingenio, miser.
Quod saepe fieri non potest, fiat diu.
Mors eligatur longa. quaeratur via
Qua nec sepultis mixtus et vivis tamen
Exemptus erres: morere, sed citra patrem.
(Oedipus 957—972)

Cf. Nevile's translation:

And thinkst thou than for all these ils enough so short a payne?
Thynkst thou the Gods will be apeasde, if thou forthwith be slayne?
So many mischiefes don: and ist enough one stroke to byde?
Account'ste thou it sufficient paynes, that once thy sword should glide
Quight through thy guilty breast for all? why than dispatch and dye.
So maist thou recompence thy Fathers death sufficiently.
Let it be so: what mends vnto thy Mother wilt thou make?

Vnto thy children what? these plagues (O wretch) how wilt thou slake?
That thus for thee thy countrey wastes? One push shall ende them all.
A proper fetch. A fine deuise. For thee a worthy fall.
Inuent thou monstrous beast forthwith: a fall euen worthy for
Thyselfe inuent: whom all men hate and loth, and doe abhor.
And as dame Natures lawfull course is broke (O wretch) by thee,
So let to such a mischiefe great, thy Death agreeing bee.
O that I might a thousand times, my wretched lyfe renewe.
O that I might reuyue and dye by course in order dewe
Ten hundred thousand times and more: than should I vengeance take
Vpon this wretched head. Than I perhaps in part should make
A meete amends indeede, for this my fowle and lothsom Sin.
Than should the proofe of payne reproue the life that I liue in.
The choyse is in thy hand thou wretch, than vse thine owne discretion
And finde a meanes, whereby thou maist come to extreame confusion.
And that, that oft thou maist not doe, let it prolonged bee.
Thus, thus, maist thou procure at length an endlesse death to thee.
Serch out a death whereby thou mayst perpetuall shame obtayne:
And yet not dye. But still to liue in euerlasting payne.

(Sen. his tenne Trag. translat. 1581; leaf 92).

I. iii. 55, etc. — Stichomythia.

I. iii. 61 — *Cf.* Sen. (Cun. App. II):

Mens impudicam facere, non casus, solet.

(Hippolytus 743)

Cf. Studley's translation:

Nor blind Mischance but fancy wont to make a shamelesse Wight.

(Spens. Soc. Reprint, I. 138).

I. iii. 62—63: *Cf.* Sen. (Cun. App. II):

Fati ista culpa est: nemo fit fato nocens.

(Oedipus 1041)

Cf. Nevile's translation:

Ioc. The Destenies are in fault. Blame them.
Alas, alas, not wee.

(Spens. Soc. Reprint, I. 194).

I. iii. 65: *Cf.* Sen. (Cun. App. II):

Nam monstra fato, moribus scelera imputes.

(Hippolytus 149)

Cf. Studley's translation:

For monsters mayst thou thinke are brought by destiny to passe:
But let the cause of sinne, to blame of maners lewde redounde.

(Spens. Soc. Reprint. I. 119).

I. iii. 67: *Cf.* Sen. (Cun. App. II):

Saepe error ingens sceleris obtinuit locum.

(Herc. Furens 1245)

Cf. Heywood's translation:

Her. Ful oftentymes did errour greate the place of gylt obtayne.

(Spens. Soc. Reprint, I. 41).

I. iv. 1—7: *Cf.* Sen. (Cun. App. II):

Quod tempus animo semper ac mente horrui,
Adest profecto rebus extremum meis.
Quid terga vertis, anime? quid primo impetu

Deponis arma? crede perniciem tibi
Et dira saevos fata moliri Deos.
Oppone cunctis vile suppliciis caput.
(Agamemnon 227—232)

Cf. Studley's translation:

Aegysth. The cursed tyme that euermore my mynd did most detest,
The dayes that I abhorred haue and hated in my breast,
Are come, are come, that myne estate wil bring to vtter wracke:
Alas my hart why dost thou fayle, and faynting flyest backe?
What dost thou meane at first assalte from armour thus to flye,
Trust this, the cruel Gods extend my doleful destenie,
To wrap thee in with perils round and catch thee in a band?
(Spens. Soc. Reprint, II. 298).

I. iv. 9: *Cf.* Sen. (Cun. App. II):

Qui nil potest sperare, desperet nihil.
(Medea 163)

Cf. Studley's translation:

ME. Hee that hath none affiaunce left, nor any hope at all,
Yet let him not mystrust the luck of ought that may befall.
(Sen. his tenne Trag. transl. 1581; leaf 124).

I. iv. 11: *Cf.* Sen. (Cun. App. II):

cujus haud ultra mala
Exire possunt, in loco tuto est situs.
(Thebais 198—9)

Cf. Newton's translation:

That man hath cause well pleasde to be: sith hee in safety standes,

And pykes hath past, and now is free from feare of further bandes.

(Spens. Soc. Reprint, I. 93).

I. iv. 12—16: *Cf.* Sen. (Cun. App. II):

tibi crescit omne,
Et quod occasus videt et quod ortus:
Parce venturis; tibi, Mors, paramur.
Sis licet segnis, properamus ipsi.
Prima quae vitam dedit hora, carpit.

(Herc. Fur. 874—8)

Cf. Heywood's translation:

all is to thee enclinde,
Both what the fall, and rise of sonne doth see:
Spare vs that comme, to thee wee death are signde:
Though thou be slow; ourselues yet haste doe wee.
Fyrst houre, that gaue the lyfe, it loast agayne.

(Spens. Soc. Repr. I. 30).

I. iv. 24—28: *Cf.* Sen. (Cun. App. II):

Amor jugalis vincit, ac flectit retro.
Remeemus illuc, unde non decuit prius
Abire: sed nunc casta repetatur fides.
Nam sera nunquam est ad bonos mores via:
Quem poenitet peccasse, poenae est innocens.

(Agamemnon 259)

Cf. Studley's translation:

Cl. His conscience wedlocke vow doth pricke and bringes him home again.
Let vs returne the selfe same trade a new for to retayne,
To which at first we should haue stucke and ought not to forsake,
To couenaunt continent a new let vs our selues betake;
To take the trade of honesty at no tyme is to late:

He purged is from punishment whose hart t
cryme doth hate.

(Spens. Soc. Repr. II. 29

I. iv. 31: A faulty line. One possible emendation is:
"That nothing else [at all] were to be feard."

I. iv. 36: *Cf.* Sen. (Cun. App. II):
Nec regna socium ferre nec taedae sciunt.

(Agamemnon 2(

I. iv. 37—43: *Cf.* Sen. (Cun. App. II):
Aegisthe. quid me rursus in praeceps rapis,
Iramque flammis jam residentem incitas?
Permisit aliquid victor in captas sibi:
Nec conjugem hoc respicere nec dominam decet.
Lex alia solio est, alia privato toro.
Quid quod severas ferre me leges viro
Non patitur animus turpis admissi memor.
Det ille veniam facile cui venia est opus.

(Agamemnon 261—

Cf. Studley's translation:
Cl. Aegist in desprat moode agayn why setst th
mee a flote?
Why kindlest thou the sparkes of yre in imb(
couered hot?
If that the victors owne free will release l
captiues care,
Why may not I his Lady spouse haue hope
wel to fare?
One law doth rule in royal throne, and pompc
princelye Towres,
Among the vulgar sorte, another in priuate simj
bowers.
What though my grudging fancy force that at ı
husbandes hand,
Sharpe execution of the law I stubbernly wit
stand?

Recording this that haynously offended him I haue:
He gently wil me pardon graunt who neede the same to craue?

(Spens. Soc. Repr. II. 299).

I. iv. 48: *Cf.* Sen. (Cun. App. II):

Nobis maligni judices, aequi sibi.

(Agamemnon 271)

Cf. Studley's translation:

The Judges be malicious men, they spyght and enuye vs.

(Spens. Soc. Repr. II. 300).

I. iv. 53: *Cf.* Sen. (Cun. App. II):

cui prodest scelus,
Is fecit. (Medea 503—504).

Cf. Studley's translation:

Who that of lewdnesse reapes the fruict, is grafter of the same.

(Spens. Soc. Repr. II. 267).

iv. 58—59: *Cf.* Sen. (Cun. App. II):

Tibi innocens sit quisquis est pro te nocens.

(Medea 506)

Cf. Studley's translation:

If any man shall for thy sake polute his hand with ill,
To thee let him an innocent yet be accompted still.

(Spens. Soc. Rep. II. 267).

iv. 63: to: Collier (Dodsley-Hazlitt) reads *so.*

iv. 67: Guenevora disappears here never to reappear. Her part in the play is over. The plot of the drama, which so far has had a wholly domestic color, and in that respect resembles the plays of Seneca, deals from now on with political events. "The Misfortunes of Arthur" assumes the tone of a chronicle play. If Hughes had bothered much about the law of unity of action. he would have reserved the queen's final exit for a later stage in the plot.

I. iv. 72—85: One of the best examples of stichomythia in the book. *Cf.* some instances of this figure *in* Shakspere: King Rich. III, iv. 343—367; 3 Henry VI, III, ii. 36—74.

I. iv. 74: *Cf.* Sen. (Cun. App. II):

Caeca est temeritas quae petit casum ducem.

(Agamemnon 146)

Cf. Studley's translation:

Nu. This desprat dotage doth declare, and rashnes rude and blynde,
To chuse out chaunce to be the guyde and ruler of thy mynd.

(Spens. Soc. Repr. II. 295).

I. iv. 77: *Cf.* Sen. (Cun. App. II):

Per scelera semper sceleribus tutum est iter.

(Agamemnon 116)

Cf. Studley's translation:

The safest path to mischiefe is by mischiefe open still.

(Spens. Soc. Repr. II. 293).

I. iv. 79: *Cf.* Sen. (Cun. App. II):

Res est profecto stulta nequitiae modus.

(Agamemnon 151)

Cf. Studley's translation:

Cl. It is a very folishness to kepe a meane therein.

(Spens. Soc. Reprint, II. 295).

I. iv. 81: *Cf.* Sen. (Cun. App. II):

Et ferrum et ignis saepe medicinae loco est.

(Agamemnon 153)

Cf. Studley's translation:

Cl. But fire and swoard to cure the same the place of salue supply.

(Spens. Soc. Repr. II. 295).

A very similar sentiment is expressed by the motto to Schiller's "Die Räuber":

"Quae medicamenta non sanant, ferrum sanat, quae ferrum non sanat, ignis sanat".

Hippocrates' Aphorisms V. iii. 6.

iv. 82: *Cf.* Sen. (Cun. App. II):

Extrema primo nemo temptavit loco.

(Agamemnon 154)

Cf. Studley's translation:

Nu. There is no man who at the first extremity wil trye.

(Spenser Soc. Reprint, II. 295).

iv. 83: *Cf.* Sen. (Cun. App. II):

Capienda rebus in malis praeceps via est.

(Agamemnon 155)

Cf. Studley's translation:

Cl. In working mischiefe men do take the rediest way they fynde.

(Spens. Soc. Repr. II. 295).

iv. 93: *Cf.* Sen. (Cun. Ap. II):

Scelus aliqua tutum, nulla securum tulit.

(Hippolytus 164)

Cf. Studley's translation:

Some haue commit offence full safe from any bitter blame,

But none without the stinging pricks of conscience did the same.

(Spens. Soc. Repr. I. 119).

iv. 94—95: *Cf.* Sen. (Cun. App. II):

Rapta sed trepida manu

Sceptra obtinentur. omnis in ferro est salus.

(Herc. Fur. 345—6)

Cf. Heywood's translation:

but got with fearful hand

My sceptors are obtaynd: in sword doth all my safety stand.

(Spens. Soc. Repr. I. 16).

iv. 97—99: *Cf.* Sen. (Cun. App. II):

SAT. Rex velit honesta: nemo non eadem volet.
ATR. Ubicumque tantum honesta dominanti licent
Precario regnatur. (Thyestes 213—5)

Cf. Heywood's translation:

Let first the king will honest things and none the same dare nill.
Atre. Where leeful are to him that rules but honest things alone,
There raynes the king by others leaue.
(Spens. Soc. Repr. I. 52)

I. iv. 113: "I yrke" — I dislike, hate; generally used impersonally in the sense of annoy, vex.
"a head" — a superior.

I. iv. 121—123: *Cf.* Sen. (Cun. App. II):

SEN. Levis atque vana. NERO. Sit licet, multos notat.
SEN. Excelsa metuit. NERO. Non minus carpit tamen.
SEN. Facile opprimetur. (Octavia 596—8)

Cf. Nuce's rendering:

Se. That no man trustes that is of credite light.
Ne. Be it so, yet many it markes with deadly spyghte.
Se. With countrie peeres to medle it is afrayd,
Ne. To quip and frump, 'tis nothing lesse dismayd.
Se. Your grace may easly couch that budding bruite
(Spens. Soc. Repr. II. 362)

I. Chor. 1. — "drifts": intentions, purposes.

Cf. Span. Trag. (ed. Schick):

Hier. But may it be that Bellimperia
Vows such revenge as she hath deign'd to say?
Why, then I see that heav'n applies our drift.
(IV. i. 29—31)

I. Chor. 9: "Merlin's mists" — By Merlin's magic. According to Geoffrey of Monmouth's fabulous account, Merlin transformed Uther Pendragon into the likeness of Gorlois, the Duke of Cornwall, so as to enable him to gain access to the Duke's wife.

I. Chor. 10: "sped" — despatched, killed. Uther Pendragon died of drinking of a well treacherously poisoned by the Saxons (Geof. of Monmouth, "Hist. Brit." San-Marte, VIII. 24).

I. Chor. 12: "guerdons" — rewards, recompenses.

Cf. See you well guerdon'd for these good deserts. (2 Henry VI, I. iv. 49)

I. Chor. 19—20: "gaping gulfe" — a chasm probably caused by an earthquake. "Curtius corse" — M. Curtius, ein muthiger röm. Jüngling, der sich in die wahrsch. durch ein Erdbeben entstandene Kluft stürzte, um die erzürnten Götter zu versöhnen, worauf sich die Kluft wieder schloss. Liv. 7, 6, 389. (Georges, "Deutsch-Lat. Handwörterbuch.")

I. Chor. 21: "Rotte and Murreine" — Rot: A fatal distemper incident to sheep, and by some held to be owing to wet seasons and moist pastures (Webster). "His cattle must of rot and murrain die" — *Milton.* Murrain: an infectious and fatal disease among cattle. (Webster).

Arg. of Sec. Dumb-Show, 1—11: From these directions we must assume that there were at least two entrances to the stage, perhaps three. First there came the King out of Mordred's house. Then there came three nymphs out of Arthur's house. Where the bare-headed man came from is not stated, but as it is highly incongruous to suppose that he came out of either Mordred's house or Arthur's, it is likely there was a third door.

II. i. The entire scene is a dramatization of Geof. of Monmouth. Vid. Intr., p. 33 seq.

II. i. "type of Troy", "seate of Brute" vid. Intr., p. 45.

II. i. 16. "erst": formerly, once.

Cf. Now more importeth me than *erst* to vse
Your fayth and wisdome (Gorboduc, ed. T. Smith 74)

II. i. 58: "hugie": huge.

Cf. Your threefold army and my *hugy* host

Shall swallow vp these base-born Persians. (Tamb. ed. Bullen, III. iii. 94).

Cf. could not that happy houre
Once, once have hapt in which these *hugie* frames
With death by fall might haue oppressed me?
(Gorboduc, T. Smith, 981)

II. ii. 12–15: *Cf.* Sen. (Cun. App. II):

SEN. Nihil in propinquos temere constitui decet.
NERO. Iustum esse facile est cui vacat pectus metu.
SEN. Magnum timoris remèdium clementia est.
NERO. Exstinguere hostem maxima est virtus ducis.
(Octavia 452—5)

Cf. Nuce's translation:

Se. Gaynst lynage naught should rashly poynted bee.
Ne. A light thing tis for be iust, I see
For him, whose heart is voyd of shrinking feare.
Se. A soueraigne salue for feare is for to beare
Your selfe debonair to your subiectes all.
Ne. Our foes to slea, a cheftaynes vertue call.
(Spens. Soc. Repr. II. 354.)

II. ii. 18: *Cf.* Sen. (Cun. App. II):

NUTR: Vis magna populi est. OCT. Principis major tamen. (Octavia 190)

Cf. Nuce's translation:

Nut. Of mighty power the people haue bene aye.
Oct. But princes force doth beare the greater sway.
(Spens. Soc. Repr. II. 339).

II. ii. 19: *Cf.* Sen. (Cun. App. II):

SEN. Hoc plus verere quod licet tantum tibi.
(Octavia 462)

Cf. Nuce's rendering:

Se. So much the more because so much you may.
(Spenser Soc. Repr. II. 355).

II. ii. 20—21: *Cf.* Sen. (Cun. App. II):

NERO. Inertis est nescire quid liceat sibi.

SEN. Id facere laus est quod decet, non quod licet.
(Octavia 465—6)

Cf. Nuce's rendering:

Ne. A patch he is that knoweth not what he may.
Se. A Princes prayse I compted haue alway,
To do that same which with his honor stoode,
Not that which franticke fancy counteth good.
(Spens. Soc. Repr. II. 355).

II. ii. 25—26: *Cf.* Sen. (Cun. App. II):

PYRRH. Quodcumque libuit facere victori, licet.
AGAM. Minimum decet libere cui multum licet.
(Troades 344—5)

Cf. Heywood's translation:

Pyr. The conquerour what thing he list, may lawfully fulfill.
Aga. So much the lesse he ought to list, that may do what he will.
(Spens. Soc. Reprint, I. 218).

II. ii. 28: "roomes" — is evidently a misprint in the Qq. for groomes, men. (Dodsley-Hazlitt IV. 283)

II. ii. 29—30: *Cf.* Sen. (Cun. App. II):

quoque te celsum altius
Superi levarunt, mitius lapsos preme.
(Troades 704—5)

Cf. Heywood's translation:

And by how much the more the Goddes haue thee aduaunced hie,
More easely stryke the pore estate of wretched misery.
(Spens. Soc. Repr. II. 230).

II. ii. 35: Collier is doubtless right in putting "What torture threats" into the mouth of Mordred. (Vid. Dodsley-Hazlitt, IV. 284)

II. ii. 41—42: *Cf.* Sen. (Cun. App. II):

NERO. Statuam ipse. SEN. Quae consensus efficiat rata.

NERO. Despectus ensis faciet. SEN. Hoc absit nefas.
(Octavia 472—3)

Cf. Nuce's translation:

Ne. We wil decree what we shall best suppose.
Se. What peoples voyce doth ioyntly bynd or lose,
Let that confirmed stand. *Ne.* Swordes bloudy dynt,
Shal cause them else at me to take their hint.
Se. God sheeld, and far that facte from you remoue.
(Spens. Soc. Repr. II. 356).

II. ii. 42: Qq. have no comma between *No* and *Gods.*

II. ii. 45—48: *Cf.* Sen. (Cun. App. II):

Quem fata cogunt, hic quidem vivat miser,
At si quis ultro se malis offert volens
Seque ipse torquet, perdere est dignus bona
Quis nescit uti (Hippolytus 448—51)

Cf. Studley's translation:

Let him rubbe on in misery whom destny doth constrayne:
But if that any yeld himself to waues of wilful woe,
And doth torment himselfe, deserues his weale for to forgoe
The which he knowes not how to vse.
(Spens. Soc. Repr. I, 128).

II. ii. 61—64: *Cf.* Sen. (Cun. App. II):

ne precor ferro erue
Patriam ac penates neve, quas regere expetis,
Everte Thebas. Quis tenet mentem furor?
Petendo patriam perdis? ut fiat tua,
Vis esse nullam? (Thebais 555—9)

II. ii. 65: "enuies" here retains its French accent.

II. ii. 68—70 (Top-reading): Note the evident case of fluctuating accent in "Enuie" (68), where the word is accented on the first syllable, and "Enuie" (70) where the accent falls on the last syllable.

II. ii. 68—69 (under-reading): *Cf.* Sen. (Cun. App. II):
Ut profugus errem semper? ut patria arcear
Opemque gentis hospes externae sequar?
(Thebais 586—7)

II. ii. 68—69 (top-reading): *Cf.* Sen. (Cun. App. II):
Ars prima regni posse te invidiam pati.
(Herc. Fur. 357)

Cf. Heywood's translation:

Chiefe knacke of kingdome is to beare thy subiectes hates eche one.
(Spenser Soc'y Reprint I. 16)

II. ii. 69—70 (top-reading): *Cf.* Sen. (Cun. App. II):
Regnare non vult, esse qui invisus timet.
Simul ista mundi conditor posuit deus
Odium atque regnum. (Thebais 654—6)

Cf. Newton's translation:

That Prince that feares disdaynful hate, vnwilling seems to raygne.
The God that swayes the Golden Globe, together hath these twayne
Conjoynd and coupled *Hate* and *Rule*.
(Spenser Soc'y Reprint I. 111)

II. ii. 70—72: *Cf.* Sen. (Cun. App. II):
Munus deorum est, ipsa quod servit mihi
Roma et Senatus, quodque ab invitis preces
Humilesque voces exprimit nostri metus.
(Octavia 504—6)

Cf. Nuce's translation:

Ne. The gyft of Gods it is, as we discus,
That Rome with Senate sorte doth honor vs,
And that the feare of our displeasure great,
From cankred enuyous stomackes maketh sweat
Both humble talke and supplications meeke.
(Spenser Soc. Reprint II. 357)

II. ii. 78—80: *Cf.* Sen. (Cun. App. II):

Maximum hoc regni bonum est,
Quod facta domini cogitur populus sui
Tam ferre quam laudare. (Thyestes 205—7)

Cf. Heywood's translation:

Atr. The greatest good of kingdom may be thought
That still the people are constraynd their princes deedes as well
To prayse, as them to suffer all.
(Spenser Soc'y Reprint I. 52)

II. ii. 82—86: *Cf.* Sen. (Cun. App. II):

SAT. At qui favoris gloriam veri petit,
Animo magis quam voce laudari volet.
ATR. Laus vera et humili saepe contingit viro,
Non nisi potenti falsa. quod nolunt, velint.
(Thyestes 209—212).

Cf. Heywood's translation:

But who indeede the glory seekes of fauour trew t'obtayne
He rather would with hates of each be praysd, then tounges of all.

Art. The trewer prayse full oft hath hapt to meaner men to fall:
The false but vnto myghty man, what nill they let them will. (Spenser Soc'y Reprint. I. 52)

II. ii. 88: "needeth friends" — This use of a plural subject with a singular verb is common in old writers— (Vid. Abbott's Shakespearean Grammar § 333)

II. ii. 92—93: *Cf.* Sen. (Cun. App. II):

melius exilium est tibi
Quam reditus iste. (Thebais 617—8).

Cf. Newton's translation:

Thy banishment much better is to thee, then this returne. (Spenser Soc'y Reprint I. 110).

II. ii. 97: Is this an attempt at punning?

II. ii. 98—101: An instance of stichomythia that is not altogether stilted and displeasing.

II. ii. 104—106: *Cf.* Sen. (Cun. App. II):

Desiste tandem, jam gravis nimium mihi,
Instare. Liceat facere quod Seneca improbat.
(Octavia 600—1)

Cf. Nuce's translation:

Ne. Leaue off (I say) that we entend to grutch.
For now your talke our pacience moueth much:
I pray you let it lawful be to do,
That *Senec* geueth not aduyse vnto.
(Spenser Soc'y Reprint II. 362)

II. iii. 14: "ruth": pity.

Cf. Our holy mariage and the tender *ruthe*
Of our dear babes, knot of our amitie.
(The Countess of Pembroke's "Antonie", ed. Alice Luce. 1948)

II. iii. 16: "reaue" — to rob, deprive.

Cf. Send down your wasting flames from wrathful skies
To *reue* me and my sonnes the hatefull breath.
(Gorboduc, ed. T. Smith. 809)

II. iii. 21: An Alexandrine.

II. iii. 33: "fondly" — foolishly.

Cf. Of all his counsell to his *fonde* deuise.
(Gorb. ed. T. S. 50)

II. iii. 39: *Cf.* Sen. (Cun. App. II):

nemo se tuto diu
Periculis offerre tam crebris potest.
(Herc. Fur. 330—1)

Cf. Heywood's translation:

no man alyue himselfe in safety long
To perills great and daungers may so oftentimes out cast.
(Spenser Soc'y Reprint I. 15)

II. iii. 42. *Cf.* Sen. (Cun. App. II):

Quem saepe transit casus aliquando invenit.
(Herc. Fur. 332)

Cf. Heywood's translation:

Whom chaunce doth often ouerslip, the same it findes at last.
(Spenser Soc'y Reprint I. 15)

II. iii. 60—61: *Cf.* Sen. (Cun. App. II):

Pacem reduci velle victori expedit,
Victo necesse est. (Herc. Fur. 372—3)

Cf. Heywood's translation:

Expedient is to conquerour to wish that peace befall:
To conquerd nedefull.
(Spens. Soc. Reprint I. 16)

II. iii. 62: This line sounds like a reply of Gawin to Mordred, and has for that reason been put into Gawin's mouth.

II. iii. 64: "chuse him". Mordred means to say that he will have none of Gawin's advice, i. e. "chuse" Arthur.

II. iii. 68—71: *Cf.* Sen. (Cun. App. II):

quale tu hoc bellum putas,
In quo execrandum victor admittit nefas,
Si gaudet? hunc quem vincere infelix cupis
Cum viceris, lugebis. (Thebais 638—641)

II. iii. 70: No commas in Qq. to precede and follow "vnhappy man".

II. iii. 81: *Cf.* Sen. (Cun. App. II):

Immane regnum est posse sine regno pati.
(Thyestes 470).

Cf. Heywood's translation:

Greate kingdome is to be content, without the same to lyue. (Spenser Soc'y Reprint I. 59)

II. iii. 86: This is probably meant to be a question.

II. iii. 87—92: *Cf.* Sen. (Cun. App. II):

Fortuna belli semper ancipiti in loco est.
Quodcumque Mars decernit: exaequat duos,

Licet impares sint, gladius; et spes et metus
Sors caeca versat. praemium incertum petis,
Certum scelus. (Thebais 629—633)

Cf. Newton's translation:

Yet chaunce of warre stil doubtful hanges, and hard it is to know,
Who carry shal the victory, thou or thy vowed foe.
Mars to no party tyed is: what he decrees, shal be,
As chaunce allots, so falles it out: this dome abydeth free.
Sword, hope and feare makes equall those, betwene whom otherwyse
Great oddes there is: blynd Fortunes lot the case betweene them tryes.
(Spenser Soc'y Reprint I. 110)

II. iii. 100—101: *Cf.* Sen. (Cun. App. II):

NUTR. Non metuis arma? MED. Sint licet terra edita.
(Medea 169)

II. iii. 105: *Cf.* Sen. (Cun. App. II):

Felix jacet, quicumque, quos odit, premit.
(Herc. Oet. 351)

Cf. Studley's translation:

He dyes a happy man, that first hath quelde his foes by force.
(Spenser Soc'y Reprint, II. 395)

II. iii. 107. *Cf.* Sen. (Cun. App. II):

Haud est virile terga fortunae dare. (Oedipus 86)

Cf. Nevile's translation:

It is no poinct of courage stout to yeelde to fortunes frown.
(Spenser Soc'y Reprint, I. 166)

II. iii. 109: *Cf.* Sen. (Cun. App. II):

Non inparatum pectus aerumnis gero.
(Hippolytus 1003)

Cf. Studley's translation:

My breast agaynst the brunt of broyles stil armed I prepare.

(Spenser Soc'y Reprint I. 148.)

II. iii. 110—113: *Cf.* Sen. (Cun. App. II):

regium hoc ipsum reor:
Adversa capere; quoque sit dubius magis
Status, et cadentis imperi moles labet,
Hoc stare certo pressius fortem gradu.

(Oedipus 82—5).

Cf. Nevile's translation:

Stoutly to beare aduersity, is fitste for Kings estate.
When dred and daunger most assayle: when cruell Cares doe crush
Thy princely breast. Then oughtst thou most to beare and bide the push.

(Spenser Soc'y Reprint, I. 166)

II. iii. 114—115: *Cf.* Sen. (Cun. App. II):

multis ipsum
Timuisse nocet. multi ad fatum
Venere suum, dum fata timent.

(Oedipus 1014—16)

Cf. Nevile's transtation:

For feare doth often bring
Destnies that dreaded ben and mischiefs feard vpon vs fling.

(Spenser Soc'y Reprint I. 192)

II. iii. 114: Foreiudge: No fear but doth cast a horoscope of the future.

II. iii. 117: *Cf.* Sen. (Cun. App. II):

Pejor est bello timor ipse belli.

(Thyestes 572)

Cf. Heywood's translation:

Woorse is then warre it selfe the feare of fight.

(Spenser Soc'y Reprint, I. 64).

Cf. Shakspere:

* . the art o' the court,
As hard to leave as keep; whose top to climb
Is certain falling, or so slippery that
The fear's as bad as falling. (Cymbeline III. iii. 46—9)

II. iii. 118: This line is a literal equivalent of "Dulce bellum inexpertis" (Gascoigne's motto).

II. iii. 127—128: *Cf.* Sen. (Cun. App. II):

Omnia certo tramite vadunt:
Primusque dies dedit extremum.
(Oedipus 1008—9)

Cf. Nevile's translation:

Our life must haue her pointed course, (alas) what shall I say,
As fates decree, so things do run, no man can make them stay.
For at our byrth to Gods is known our latter dying day.
(Spenser Soc'y Reprint, I. 192).

II. iii. 141—142: *Cf.* Sen. (Cun. App. II):

Aut perdet, aut peribit: in medio est scelus
Positum occupanti. (Thyestes 203—4)

Cf. Heywood's translation:

He will destroy or be destroyed: in midst the mischiefe lyes,
Prepard to him that takes it first.
(Spenser Soc'y Reprint, I. 52).

II. iii. 142: *Catch that catch may, catch that catch can* etc. — phrases expressing laying hold of in any way. (N. E. D.)

Cotgr. "*Griffe, graffe,* by hooke or by crooke — catch that catch may".

II. iii. 152—154: *Cf.* Sen. (Cun. App. II):

Ut dura cautes undique intractabilis
Resistit undis et lacessentes aquas

Longe remittit, verba sic spernit mea.
(Hippolytus 598—90)

Cf. Studley's translation:

Nu. Euen as the stiffe and sturdy Rocks haue waltring waues wythstoode,
And dasheth backe from shore aloofe the fomy flapping floode:
So lightly he contemnes my talke.
(Spenser Soc'y Reprint, I. 132)

II. iii. *Exit:* It seems that the "Herault" remains on the stage no longer than to deliver his message. He probably makes his *exit* about l. 4 of this scene.

II. iv. 23: Horsus: Collier (Dodsley-Hazlitt) erroneously reads *Horsa.* Here is a straw which points straight toward the source. Hengist and Horsa were the usual forms of these words in the 16th century. The Latin ending *us* betrays the study of a Latin text — i. e. Geoffrey of Monmouth's Hist. Brit. See Introduction, p. 17 seqq.

II. iv. 36: sure: possibly used for *surely.* Another possibility is that *sure* is a verb meaning *assure.* In the latter case, however, a comma ought to stand for the period after *best.*

II. iv. 45: "rest": reliance.

II. iv. 47: The Qq. have a comma after *meanes.*

II. iv. 79: Collier (D.-H.) reads *Exit* after "care", l. 79 and *Exit* again after "Realme", l. 93. There appear no warrant for such violence to the text of the Q which read *Exeunt* at the close of the scene. It true that Mordred's lines (80—93) sound more li a soliloquy than an address to Conan. But we are n trying to show how Hughes *should* have written; rath in fact, to elucidate what he *has* written. As all t actors "exeunt preter Mordred & Conan" (ll. 75—76)

it must be insisted on that these two characters "exeunt" at the same time.

II. iv. 79: "forreine care": required the aid of foreign soldiers.

II. iv. 80—81: *Cf.* Sen. (Cun. App. II):

nunc contra in metus
Revolvor: animus haeret ac retro cupit
Corpus referre. (Thyestes 418—420)

Cf. Heywood's translation:

I stoute and ioyfull was: but now agayn thus into feare
I am returne[d]: my mynde misdoubtes, and backeward seekes to beare
My body hence.

(Spenser Soc'y Reprint I, 58.)

II. iv. 86: Fame: Collier's (D.-H.) reading, *frame,* is evidently a typographical error.

II. Chor. 9: Collier (D.-H.): *cliffs.*

III. i. 4: "distaine": Stain, defile.

Cf. "My late ambition hath *distain'd* my faith."
(Span. Trag. ed. Schick I. iii. 33)

III. i. 5: "belike": as it seems, I suppose.

Cf. And now by that advantage thinks *belike*
To seize upon the town.
(Jew of Malta, ed. Bullen, I. i. 184)

III. i. 11—14: *Cf.* Sen. (Cun. App. II):

O vita fallax! abditos sensus geris
Animisque pulcram turbidis faciem induis.
Pudor impudentem celat, audacem quies,
Pietas nefandum.
(Hippolytus 926—9)

Cf. Studley's translation:

O double dealing life, thou clokes deceiptful thoughtes in brest,
And settest out a forhead fayre where frounced mynd doth rest:

The saucie Jacke with bashful brow doth malipiertnes hide:
The rashnes of the despret Dicke by stilnesse is vnspide.

(Spenser Soc'y Reprint, I. 145)

III. i. 20—21: *Cf.* Sen. (Cun. App. II):

prosperis rebus locus
Ereptus omnis, dira qua veniant habent.

(Troades 432—3)

Cf. Heywood's translation:

No place is left for better chaunce, with worst wee are opprest. (Spenser Soc'y Reprint, I. 223).

III. i. 22: "your *daughter's* trust" — meaning Guenevora, who according to Geoffrey of Monmouth, was "educated under Duke Cador", i. e. was his adopted daughter. "She is descended from a noble family of Romans". (Vid. Hist. Brit. San-Marte IX. 9)

III. i. 31. "presence" — present (Dodsley-Hazlitt IV. 299)

III. i. 37 *sq.* Hughes lends the character of Arthur a trait of magnanimity and fatherly love that is not found in the source. We are made to admire Arthur just as much as we hate the diabolical and ruthless ambition of Mordred. The contrast between the two is drawn with no little dramatic talent.

III. i. 73: "lookes out right" i. e. right out, or straight ahead to the mark.

III. i. 124: *Cf.* Sen. (Cun. App. II):

Mors innocentem sola fortunae eripit. (Oedipus 95[illegible])

Cf. Nevile's translation:

Death only rids from woes thou knowst.

(Spenser Soc'y Reprint, I. 19[illegible])

III. i. 125—8: Cf. Sen. (Cun. App. II):

Quisquis sub pedibus fata rapacia
Et puppem posuit fluminis ultimi,

Non captiva dabit bracchia vinculis
Nec pompae veniet nobile ferculum.
(Herc. Oetaeus 107—110)

Cf. Studley's translation:

With frowning fate in spurning spighte who striues,
And sets the Keele of gaping goulphe at nought,
Will not submit his captiue handes to giues,
As dishe of dishonour in triumph to bee brought.
(Spenser Soc'y Reprint, II. 386).

III. i. 132—139: *Cf.* Sen. (Cun. App. II):
fateor, aliquando impotens
Regno ac superbus altius memet tuli;
Sed fregit illos spiritus haec, quae dare
Potuisset alii, causa, Fortunae favor.
(Troades 267—270)

Cf. Heywood's translation:

Sometyme I graunt I did myselfe, and Sceptors proudly beare,
The thing that might aduaunce my hart makes me the more to feare.
(Spenser Soc'y Reprint, I. 217)

III. i. 135: "raught": reached or gave (Dodsley-Hazlitt IV. 302); from *rœhte*, pt. to OE. *rœcan*, to reach, attain; M. E. *rauhte, raught.*

III. i. 145: *Cf.* Sen. (Cun. Ap. II):
Tutissimum est inferre, cum timeas, gradum.
(Hippolytus 722)

Cf. Studley's translation:

The best it is, thy foe first to inuade,
Sith that the crime is yet unknowne who can be witnesse made.
(Spenser Soc'y Reprint, I. 138).

III. i. 151—152: *Cf.* Sen. (Cun. App. II):
PLISTH. Pater, potes regnare. THY. Cum possim mori.

TANT. Summa est potestas. THY. nulla si cupias nihil.
(Thyestes 442—3)

Cf. Heywood's translation:

P. You may O father raygne. *Thy.* I may but then when die I mought.

P. Chiefe thing is powre. *T.* nought worth at al, if thou desyre it nought.

(Spenser Soc. Reprint I. 59).

III. i. 154: The sword of Damocles is meant.

III. i. 150—161: Collier's (D.-H.) division of these lines spoils the metre.

III. i. 163: *Cf.* Sen. (Cun. App. II):

Mihi crede, falsis magna nominibus placent.
(Thyestes 446)

Cf. Heywood's translation:

Thy. Beleue me well, with titles false the great thinges vs delight.

(Spens. Soc'y Reprint, I. 59).

III. i. 164: Collier (D.-H.): *food* for *good.* Could he have been misled by the alliteration?

III. i. 192: "thirteene Kings". These are named by Geoffrey of Monmouth. Vid. Introduction.

III. i. 201—202: *Cf.* Sen. (Cun. App. II):

Troja nos tumidos facit
Nimium ac feroces? stamus hoc Danai loco
Unde illa cecidit. (Troades 273—5)

Cf. Heywood's translation:

Troy made me fierce and proud of mynde, Troy makes me frayd withal:
The Grekes now stand wher Troy late fel, ech thing may haue his fal.

(Spenser Soc'y Reprint I. 217)

III. i. 203—210: *Cf.* Sen. (Cun. App. II):

Tu me superbum, Priame, tu timidum facis.
Ego esse quicquam sceptra nisi vano putem

Fulgore tectum nomen et falso comam
Vinclo decentem? casus haec rapiet brevis,
Nec mille forsan ratibus aut annis decem.
Non omnibus fortuna tam lenta imminet.
(Troades 279—84)

Cf. Heywood's translation:

Thou *Priam* perfit proofe presentst: thou art to me eftsones
A cause of pride, a glasse of feare, a mirrour for the nones,
Should I accoumpt the sceptors ought, but glorious vanity
Much like the borrowed brayded hayre, the face to beautify.
One sodayne chaunce may turne to naught, and mayme the might of men
With fewer then a thousand shippes, and yeares in lesse then ten. (Spenser Soc'y Repr. I. 217.)

III. ii. 2: "reede": guess; from O. E. (ge)rædan, M. E. reden.

III. ii. 20: "heast": command. *Cf.* behest.

Cf. And if in either of my lordes your sonnes,
Be suche vntamed and vnyelding pride,
As will not bend vnto your noble hests.
(Gorboduc, ed. T. Smith, 832—4)

III. iii. — The classical rule of three actors is conspicuously violated here. Vid. Introduction.

III. iii. 4: 9 years = over 100 months. Arthur's Roman wars, it will be remembered, lasted 9 years.

III. iii. 6: "boad": endured; *cf.* Mod. E. abode < M. E. abood < O. E. abâd.

III. iii. 11—12: *Cf.* Geoffrey of Monmouth, Hist. Brit. (San-Marte) VI. 15, for the story.

III. iii. 11: Note here again the Latin ending in Hengist*us* and Hors*us*. *Cf.* note to II. iv. 23.

III. iii. 47—50: For the legend in this connection *cf.* Introduction, p. 44 seq.

III. iii. 59: Collier's (D.-H.) punctuation — Hence, peace! on wars run fates: let Mars be judge; — is, I think, unnecessary.

III. iii. 65: The *t* in the word *Nouist* is excrescent, as also in the words *amongst, (be)hest, hoist* etc.

III. iii. 91: Collier's (D.-H.) reading *premise* for *promise,* is on a par with some of his other emendations.

III. iii. 100: Gawin and Mordred are half-brothers. Vid. Arg. of Sec. Act, 8: "Gawin (brother to Mordred by the mother)" etc.

III. iii. 105: "efts": again. M. E. eft; O. E. eft.

III. iii. 115: censure = judgment.

III. iii. 117: The justice of wars depends upon the judge.

III. iii. 130: Collier (D.-H.): war.

III. iv. 6: *Cf.* Sen. (Cun. App. II):

Miserrimum est timere cum speres nihil.
(Troades 434)

Cf. Heywood's translation:

To feare (alas) and see no hope is worst of all the rest.
(Spenser Soc'y Reprint, I. 223).

III. iv. 14: *Cf.* Sen. (Cun. App. II):

fratris et fas et fides
Jusque omne pereat. (Thyestes 47—8)

Cf. Heywood's translation:

Let trust that in the breasts of brethren breedes,
And truth be gone.
(Spenser Soc'y Reprint, I. 47).

III. iv. 20—22: *Cf.* Sen. (Cun. App. II):

hoc leve est quod sum nocens:
Feci nocentes. hoc quoque etiamnunc leve est:
Peperi nocentes. (Thebais 367—9)

Cf. Newton's translation:

My guilt were light, if I had not some others guilty made:
And yet this is but matter light: I tooke a viler trade.
For Mother I am vnto those that in all vice excell,
And who in most abhorred sinnes condignely beare the bell.

(Spenser Soc'y Reprint, I. 100).

III. iv. 22: Qq., comma after *bad.*

III. iv. 27: "imp": offspring, progeny, youngling.

Cf. O Impes of night! (The Countess of Pembroke's Antonie ed. A. Luce, 1820)

III. iv. 27: Collier (D.-H.): "effect". Qq. "affect" = like, love, are given to.

III. Chor. 8: "vent": To snuff up, to smell (Nares' Gloss.); a hunting term of dogs full of the scent of the game and eager for pursuit (Gloss. to Globe Shakespeare); the term may then mean *to hunt for.*

III. Chor. 24: The colon in Qq. very frequently = a comma.

III. Chor. 26: Sing. verb with plural subject, common with Elizabethan writers.
Vid. Abbott's Shak. Gram. § 333.

III. Chor. 33: Collier (D.-H): "anew". This is nonsense.

III. Chor. 33—34: *Cf.* Sen. (Cun. App. II):
Alia ex aliis cura fatigat,
Vexatque animos nova tempestas.

(Agamemnon 62—63)

Cf. Studley's translation:
One clod of croked care another bryngeth in,
One hurly burly done, another doth begin.

(Spenser Soc'y Reprint, II. 291)

III. Chor. 35—38: *Cf.* Sen. (Cun. App. II):
Stet quicumque volet potens
Aulae culmine lubrico:

* * * *

Illi mors gravis incubat,
Qui notus nimis omnibus,
Ignotus moritur sibi. (Thyestes 391—2, 401—3)

Cf. Heywood's translation:

Let who so lyst with mighty mace to raygne,
In tyckle toppe of court delight to stand.
* * * *
But greeuous is to him the death, that when
So farre abroade the bruite of him is blowne,
That knowne hee is to much to other men:
Departeth yet vnto himselfe vnknowne.
(Spens. Soc. Repr. I. 57).

III. Chor. 41: Qq. "ceeepe", typographical error for creep.

III. Chor. 42: "waltering", rolling, weltering. M. E. walten O. E. wealtan. (Skeat. Et. Dic.)

III. Chor. 43: Qq. "ouerhippes"; overslips (Dodsley-Hazlitt, IV. 313). Why not overships?

III. Chor. 41—45: *Cf.* Sen. (Cun. App. II):

Stringat tenuis litora puppis
Nec magna meos aura phaselos
Jubeat medium scindere pontum.
Transit tutos fortuna sinus,
Medioque rates quaerit in alto
Quarum feriunt suppara nubes.
(Herc. Oet. 698—703)

Cf. Studley's translation:

For vnder shore my little keele shall flitt:
And from rough wyndes my sayles fayne would I kepe,
Least I be driuen into the daungerous deepe.
Prowde Fortunes rage doth neuer stoupe so low
As little roades, but them shee ouerflyes
And seekes amid mayne seas her force to shew
On argosies. whose toppes do reach the skyes.
(Spenser Soc'y Reprint, II. 404).

III. Chor. 44: "Keeles": synecdoche for ships.

III. Chor. 46 *sqq.* With these words of Hughes — not the worst in the drama — cp. Shakspere's famous apostrophe to Sleep in 2 Henry IV, III. i.

III. Chor. 49: "foultring", faltering. *Cf.* IV. Chor. 37, which is doubtless another word.

III. Chor. 53: "Snudge": to snudge, to lie snug or quiet (Webster).

Webster quotes:

Now eat his bread in peace
And snudge in quiet.—*Herbert.*

Snudge-snowt: A low, dirty fellow (Halliwell).

Hence, a person of the lower walks who is snug, comfortable and free from cares.

III. Chor. 59—60: *Cf.* Sen. (Cun. App. II):

Turbine magno spes sollicitae
Urbibus errant trepidique metus. (Herc. Fur. 163—4)

Cf. Heywood's translation:

The troblous hopes with rolling whirlewynd great,
And dredful feares their wayes in cityes keepe.
(Spenser Soc'y Reprint, I. 10).

Arg. of Fourth Dumb-Show 3: Collier (D.-H.): walked softly *on* the stage. The word *on* is entirely cut off in the Qq.

Arg. of Fourth Dumb-show 4 *sqq.*: Note that three entrances to the stage are mentioned — a fact of some importance for the history of the stage at this period.

IV. i. The words of Gildas in this scene (also in IV. iii), and the general tone of many of the Choruses recall at once the sombre and mournful tirades of the "De excidio Britanniae".

IV. i. 4—5: *Cf.* Sen. (Cun. App. II):

Qui non vetat peccare, cum possit, jubet.
(Troades 300)

Cf. Heywood:

Who when he may, forbiddeth not offence: doth wil the same.

(Spenser Soc'y Reprint, I. 217).

IV. i. 12. "mischiefe's": To read *mischievous* (Dodsley-Hazlitt, IV. 316) is wholly unnecessary and disturbs the metre as well.

IV. i. 41: Collier (D.-H.): "camp".

IV. ii. 8: *Cf.* Sen. (Cun. App. II):

Prosequere: gaudet aerumnas meus dolor
Tractare totas. (Troades 1076—7)

IV. ii. 10: "his": archaic use of the pronoun.

IV. ii. 11—12: A good example of enjambement.

IV. ii. 14: *Cf.* Sen. (Cun. App. II):

Curae leves loquuntur, ingentes stupent.

(Hippolytus 615).

Cf. Studley:

Ph. Light cares haue words at will, but great doe make vs sore agast.

(Spens. Soc. Repr., I. 134).

IV. ii. 15: Collier (D.-H.): "sin". Qq. "sinnes".

IV. ii. 17: Collier (D.-H.): "there's". Qq. "these".

IV. ii. 15—18: *Cf.* Sen. (Cun. App. II):

CHOR. An ultra majus aut atrocius
Natura recipit? NUNT. Sceleris hunc finem putas?
Gradus est. (Thyestes 745—7).

Cf. Heywood's translation:

Cho. A fiercer thing, or worse than this to see
Could Nature beare? *Me.* Why think ye this of gylt the end to be?
It is but part.

(Spens. Soc. Repr., I. 69).

IV. ii. 36: "Fates": The strong flavor of fatalism that pervades the play is also taken over from Seneca.

IV. ii. 40: hayld = haled.

IV. ii. 54: Another instance where the double negative is not equivalent to an affirmative — as is usually the case in Elizabethan literature — but is used for emphasis.

IV. ii. 69: Collier (D.-H.) omits this line.

IV. ii. 72: "pagions": pageants (Dodsley-Hazlitt IV. 319).

IV. ii. 105: "reares": rebounds.

IV. ii. 112: One of the aptest metaphors in the play.

IV. ii. 129: Collier's (D.-H.). punctuation is all wrong.

IV. ii. 170: "broach": tap, shed. M. E. *setten on broche* = to set a-broach, to tap liquor. F. *mettre en broche*, to tap by piercing a barrel. (Skeat, Et. Dic'y). Collier (D.-H.): the; Qq. his.

IV. ii. 180: "cheare": face, countenance.

Cf. The sory chere of her that here doth come.
(Gorb. ed. T. Smith 1218).

IV. ii. 183: Collier (D.-H.) "far"! Qq. far'd.

IV. ii. 204: Hughes must have had in mind the following lines of Virgil's Aeneid I. 478—80:

Parte alia fugiens amissis Troilus armis,
Infelix puer, atque impar congressus Achilli,
Fertur equis . . .

IV. ii. 220: "engoarde": This word occurs here for the first time in literature.

IV. ii. 227: "inferre", bring on. "Clips", eclipse.

IV. ii. 232: "Bellona's brauest traine". *Cf.* Macbeth I. ii. 54: "Bellona's bridegroom, lapp'd in proof".

IV. iii. 36—40: *Cf.* Sen. (Cun. App. II):

Columen patriae, mora fatorum,
Tu praesidium Phrygibus fessis,
Tu murus eras; humerisque tuis
Stetit illa decem fulta per annos.
(Troades 128—31)

Cf. Heywood:

Thy countres shore, and destinies delay.

And thou to wearied Troians wast an ayde,
A wall thou wast, and on thy shoulders Troy
Ten yeres it stode, on thee alone it staide.
(Spens. Soc'y Repr. I. 207).

IV. Chor 7: "wood": mad, furious.
Cf. Nor fearfull face of Titan wood.
(Countess of Pembroke's Antonie ed. A. Luce 1304).

IV. Chor. 18: "fond", foolish.

IV. Chor. 37: "foulter". To explain this word according to Halliwell (Dic. of Archaic and Provincial Words), who joins Nares in deriving it from *foulder* (O. F. *foudrer*) to lighten, is nonsense in our text. If the laws of phonology could be satisfied by deriving the word from M. E. *foulen,* O. E. *fûlian,* to become foul, the requirements of common sense would rest fulfilled.

IV. Chor. 41—47. These words awaken reminiscences of Shakspere's magnificent lines:
"the prophetic soul
Of the wide world dreaming on things to come" etc.
(Sonnet 107.)

IV. Chor. 46: "imbrue": to shed blood; here evidently to pierce.

Arg. of Fifth Act, 8: "descendeth where he first rose" — possibly through a trap-door.

V. i. — "Fift": still common in the 16th century for fifth.

V. i. 13: The chorus remain on the stage from the beginning, where they are directed to take their places, to the end of the play. We also assume from the numbers *1* (V. i. 15) (V. i. 97) (V. i. 180), *2* (V. i. 37) (V. i. 134) (V. i. 187), *3* (V. i. 55) (V. i. 138) (V. i. 195), *4* (V. i. 78) (V. i. 142) (V. i. 203) — that the chorus is divided into four parts, each of which takes its turn in the performance.

For a somewhat similar use of the chorus in modern times, *cf.* Schiller's "Die Braut von Messina", which, however, is modelled upon Sophocles' Oedipus (*Vid.* Scherer, Geschichte der deutschen Lit. 604), and not upon Seneca.

V. i. 32: *Cf.* Geoffrey of Monmouth:

ita ut ex sex insulis * * * sexies viginti milia essent annumerata. (Hist. Brit. San-Marte IX. xix.)

V. i. 74—75: *Cf.* Seneca (Cun. App. II):

Sua quemque tantum, me omnium clades premit. (Troades 1071).

Cf. Heywood:

I beare the smart of all their woes, each other feeles but his.

Who euer he, I am the wretch: all happes to me at last. (Spens. Soc. Repr. I. 241).

V. i. 83—109: This "from the point of view of tragic passion" is considered by J. A. Symonds "the finest scene in the play, and the highest in expression". (Shakspere's Predecessors in the English Drama, p. 239). Symonds says further: "Something magnanimous in Arthur's attitude towards his dead son, something noble in his meditation on their common crime, the playing with antitheses, the covert allusion to Guenevora's guilty love, the natural and dignified movement of the dying hero's apostrophes to fate — all these points of style seem to me to indicate a study of the Greek tragedy at first hand. 'The Misfortunes of Arthur', superior in all respects to 'Gorboduc', has the peculiar superiority that it breathes in parts the air of an Euripidean tragedy".

V. i. 110: "hoat spurde youth" refers, of course, to Phaethon.

V. i. 110—114: *Cf.* Sen. (Cun. Ap. II):

Ausus aeternos agitare currus

Immemor metae juvenis paternae,
Quos polo sparsit furiosus ignes
Ipse recepit. (Medea 602—605).

Cf. Studley:

The boy that rashly durst attempt that great vnweldy charge
Of *Phoebus* euerlasting Carte, and rouing out at large,
Not bearing in his recklesse breast his fathers warnings wyse,
Was burned with the flames which hee did scatter in the Skyes. (Spens. Soc. Repr. II. 270).

Cf. Ovid:

Vix bene desierat; currus rogat ille paternos,
Inque diem alipedum jus et moderamen equorum.
* * * *
Magna petis, Phaëthon; et quae nec viribus istis
Munera conveniant, nec tam puerilibus annis.
(Metam. II. 47—55).

V. i. 127: "triumphant Troy": Vid. Intr. p. 44.

V. i. 131: *Cf.* Sen. (Cun. App. II):

Non licuit animos jungere, at certe licet
Junxisse fata. (Hippolytus 1192—3).
Our hearts we could not ioyne in one, yet wretches now forlorne
We shal together in one day our fatall hower close.
(Spens. Soc. Repr. I. 155).

V. i. 137—140: Collier, for some unknown reason, omits these lines. (Dodsley's O. E. Plays ed. Hazlitt IV. 334). Very likely the omission is due to carelessness.

V. i. 144: "Rode", i. e. road, roadstead.

V. i. 149—150: *Cf.* Sen. (Cun. App. II):

Vitae est avidus
Quisquis non vult mundo secum
Pereunte mori. (Thyestes 886—7)

Cf. Heywood:

He greedy is of life, that wil not die
When all the world shall end with him at last.
(Spens. Soc. Repr. I. 73).

V. i. 152: Qq. have a comma after "rests", although the sense would be clearer without it.

V. i. 188—189: We are forcibly reminded of Whittier's graceful way of putting a similar sentiment:

"Of all sad words of tongue or pen, The saddest are these: It might have been." — *Maud Muller.*

And of Tennyson's line:

"That a sorrow's crown of sorrow is remembering happier things". — *Locksley Hall.*

V. i. 198: "tickle": fickle, uncertain, critical.

Cf. "Now stands our fortune on a *tickle* point."
(Span. Trag. ed. Schick III. iv. 74)

V. ii. 7: Gorlois was besieged and killed by Uther Pendragon in Cornwall, where the battle between Arthur and Mordred was also fought.

V. ii. 14—29: This passage is to be read in connection with I. i. 54—61, where "Cassiopaea, gembright sign", is the glorious Starre "and Zodiac's ioy" here mentioned. It is rather a mixed metaphor, but none too bold and flattering, if we consider the inevitable address to the Queen appended to the pre-Shaksperean drama, to compare Elizabeth in the same breath to "a vertuous Virgo" and to the new star which appeared in the constellation of Cassiopaea in 1572. *Cf.* Fulbecke II. 18. The lines recall also the well-known panegyric of Queen Elizabeth in Henry VIII. (V, v.)

V. ii. 25: "Saturnes raigne": the golden age; the reign of wealth and plenty.

Cf. Virgil's famous lines:

Jam redit et Virgo, redeunt Saturnia regna;

Jam nova progenies cœlo demittitur alto.

(Ecl. IV, 5—7.)

Epil. — I believe this epilogue to have been rendered by the Chorus.

Epil. 38—39: *Cf.* Sen. (Cun. App. II):

Nemo tam Divos habuit faventes,
Crastinum ut possit sibi polliceri.

(Thyestes 619—620)

Cf. Heywood:

Such friendship finde wyth Gods yet no man myght,
That he the morowe might be sure to lyue.

(Spens. Soc. Repr. I. 65).

Epil. 38—41: These lines recall the following by Schiller:

Rasch tritt der Tod den Menschen an,
Es ist ihm keine Frist gegeben;
Es stürzt ihn mitten in der Bahn,
Es reisst ihn fort vom vollen Leben.

Wilhelm Tell, IV. iii., closing lines.

Epil. 40—41: *Cf.* Sen. (Cun. App. II):

Quem dies vidit veniens superbum,
Hunc dies vidit fugiens jacentem. (Thyestes 613—4)

Cf. Heywood:

Whom dawne of day hath seene in pryde to raygne,
Hym ouerthrowne hath seene the euening late.

(Spens. Soc. Repr. I 65).

Epil. 41—43: For a similar sentiment see Othello's words before killing Desdemona:

Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me: but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume.

Shakspere's Othello, V. ii. 7—13.

Fulb. I. 20: — "bench" (Dodsley-Hazlitt IV. 340). The Qq. read *benthe.* Could Fulbecke, who deals recklessy with material from the ancient classics, have coined a word by directly borrowing the Greek *βένθος* — the depth of the sea, hence, perhaps, Pluto's pit? (Vid. the N. E. Dict.)

Fulb. I. 44: "Cambala": a river in Cornwall, on whose banks the final battle between Arthur and Mordred was fought (*Cf.* Geof. of Mon. Hist. Brit. San-Marte, XI. 2). Vid. Fulb. II. 10.

Fulb. I. 52: Celeno: one of the Harpies. *Cf.* Virgil: —

Servatum ex undis Strophadum me littora primum
Accipiunt, Strophades Graio stant nomine dictae,
Insulae Ionio in magno: quas dira Celaeno,
Harpyiaeque colunt aliae, Phineia postquam
Clausa domus, mensasque metu liquere priores.
(Aeneid III. 209—13).

Fulb. I. 62: "Cerastae": Cerastes. A species of venomous serpents found in Africa and some parts of Asia, having a projecting scale or horn above each eye; the horned viper. Early and poetic uses are drawn vaguely from Pliny and other ancient writers, who probably meant a species of the same genus. (N. E. D).

Cp. also Statius:

Centum illi stantes umbrabant ora cerastae,
Turba minor diri capitis:
(Thebais I. 103).

Fulb. II. 25—31: Another edifying compliment to Elizabeth!

Fulb. II. 25: Angels land. This recalls the famous passage from Pope Gregory: — "Rursum interrogavit quod esset vocabulum gentis illius. Mercator respondit: Angli vocantur. At ille: Bene, inquit, Angli, quasi angeli, quia et angelicos vultus habent".
(Migne, Greg. Mag. I, 71).

Word-list:

amaine, III. iii. 116: with full force; with strength or violence.

anenst, III, Chor. 41: along, close to. A variant of anent.

belike, III, i. 5: Perhaps, probably.

bewray, I, i. 47: to disclose, reveal.

boad, III, iii. 6: endured, suffered.

broach, IV, ii. 170: to spit, to pierce as with a spit; to let out, to shed.

carke, III, Chor. 59: a weight, a load, a burden of care.

cheare, IV, ii. 180: face.

cliftes, II, Chor. 9: a variant of cliffs.

countnance, IV, i. 7, IV, i. 31: favor.

crosse, III, Chor. 12: adverse, untoward.

culme, III, Chor. 36: apex, summit. An abbreviated form of *culmen.*

deprauing, Intr. 67: vilifying, defaming.

deuoyer, Intr. 124: duty or service; an act of civility respect.

disease, II, ii. 69: to disturb, to deprive of ease.

dispar, IV, ii. 197 (*ἅπαξ λεγόμενον*): unlike, unequal.

distaine, III, i. 4, Fulb. I, 7: staine, defile.

drifts, I, Chor. 1; III, i. 52; aims, intentions, purposes.

earnefull, IV, ii. 194: a variant of yearnful: anxious, full of longing desire; sorrowful.

easeless, III, i. 205: lacking in ease.

efts, III, iii. 105; IV, ii. 105: again.

eftsoones, II, Chor. 22: soon again, soon afterwards.

engoarde, IV, ii. 220: impaled, pierced through and through.
fact, I, ii. 8: (criminal) deed.
flittering, I, ii. 5: fluttering.
fonde, I, i. 35; III, Chor. 22; IV, i. 24; IV, Chor. 18: foolish, silly.
fondly, II, iii. 33; II, Chor. 32: foolishly.
*fo*recast, II, Chor. 13: n. predetermination; foresight of consequences. III, Chor. 49: predetermine.
*fo*ulter, IV, Chor. 37: become foul, decay. O. E. *fûlian.*
*fo*ultring, III, Chor. 49: faltering, tottering, failing.
gembright, I, i. 54: bright as a gem.
on gog, III, i. 139: gog = activity; on gog = eager for activity, impatient to do something.
foreweening, III, i. 134; IV, Chor. 42 (*ἅπαξ λεγόμενον*): presupposing.
hayld, IV, ii. 40: haled.
hoyse, V, i. 12: an obsolete variant of hoist.
hundreth, III, iii. 4: hundredth.
imbrue, IV, Chor. 46: O. F. *embruer:* L. bibere: drink into, soak; hence, pierce.
imp, III, iv. 27: offspring, progeny.
imparle, Arg. Act II, 10; II, iii. 4: treat, negotiate; hold a parley.
impeach, III, iii, 52: check, impede.
inferre, IV, ii, 227; V, i. 184: bring on, or about. The word appeares here for the first time in literature.
inforce, III, Chor. 2: urge, press hard; enforce.
kernes, III, iii. 26: A kern is a light-armed foot-soldier of Ireland and the Western Isles.
kinde, Ep. 46: nature.
lewdly, III, iv. 18: wickedly.
Lordings, Ep. 30: lords.
match, III, iii. 128: agreement, engagement. bargain.
meaneless, V, i. 27: without a mean; extreme, immoderate.
moe, Intr. 72: more.

oft, *adj.* II, Chor. 3: frequent.
often, *adj.* IV, Chor. 39: frequent.
oftnest, *adj.* III, i. 140: most frequent.
pagions, IV, ii. 72: pageants.
phere, I, ii. 14; III, i. 17: consort, spouse.
port, III, Chor. 35: state, style; bearing, carriage.
Princocke, III, iii. 20—23: coxcomb; a conceited person.
protest, IV, i. 20: proclaim, declare publicly.
race, Fulb. II, 12: eradicate, erase.
raught, III, i. 135: reached.
reach, Intr. 54: cleverness, ability.
reaue, II. iii. 16: rob, bereave.
rede, III. iii. 85: know, understand.
reede, III, ii. 2: guess.
retireless, I, ii. 4: not returning.
Rotte and Murreine, I, Chor. 21: fatal diseases among cattle.
ruth, II, iii. 14: pity.
sagges, II, iii. 112: droops, sinks.
sield, III, Chor. 27: seldom.
sithence, IV, i. 4; V. i. 206: since.
Snudge, III, Chor. 53: a low fellow. Perhaps an assibilated form of *snug;* hence a snug person.
sooth'd, Intr. 79: confirmed; verified.
sped, I, Chor. 10: despatched, killed.
spoile, III, i. 216; III, iv. 15: ruin.
stale, I, ii. 3: a laughing stock.
stent, I, Chor. 23: stop, cease. A variant of *stint.*
stints, III, i. 179: stops, ceases.
stintlesse, Ep. 8: ceaseless.
swage, III, i. 104: aphetic form of *assuage,* abate.
tickle, V, i. 198; Ep. 1: inconstant, unsteady, unstable.
touse, IV, Chor. 5: pull or tear apart, rend.
vre, Intr. 66: use, practice.
venge, I, ii. 33: vengeance.

waltering, III, Chor. 42: rolling.
whether, II, ii. 52: which (of two).
wood, IV, Chor. 7: mad, furious.
woontlesse, IV, ii. 12: unaccustomed.
wreake, I, i. 16; III, iii. 45: revenge, avenge.
yrke, I, iv. 113: dislike.

Appendix.

Here follow the principal deviations of Collier (Dodsley-Hazlitt, Vol. IV) from the Garrick quarto. The omission of one line in IV. ii. 69, and of four lines in V. i. 137—140, can be due only to carelessness. On the whole, it would appear from a glance at the following faults, that the present edition of the text is not wholly superfluous: —

Introd. 5—6: G.[1]) "gift As spoile of Warre, that Justice might impeach;"; C. "gift, As spoil of War that justice might impeach,".

Introd. 20: G. "hand, What"; C. "hand. What".

Introd. 58: G. "Not"; C. "Nor".

Introd. 88: G. "vnimpeacht Prerogatiue"; C. "unimpeach'd: Prerogative".

Introd. 101: G. "And sure ye. Ladies"; C. "And, sure, ye ladies".

The Arg. of the Trag., l. 16: G. "by the conquest": C. "by conquest".

The Arg. of the Trag., l. 17: G. "gathered the powers" C. "gathered his powers".

The Arg. and man. of the first dumbe shewe, l. 3: G. "haires"; C. "hair".

Ibid., l. 14: G. "by poysoned cup"; C. "by the poysoned cup".

The Arg. of the first Act, l. 7: G. "on Seas"; C. "on the seas".

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[1]) G.=Garrick quarto. C.=Collier's (Dodsley-Hazlitt's) edition.

I. bid, l.7: G. "returning, desperately manaceth"; C. "returning desperately, menaceth".

G. "The Names of the speakers" follow "The Argument of the first Act"; C. "The Names of the Speakers" precede "The Introduction".

The Names of the speakers: G. "counseller"; C. "Councillor".

After the names of the speakers "The First Act" follows in G; in C. the title, "The Misfortunes of Arthur", is inserted.

I. i. 12: G. "plagude? And"; C. "plagued And".

I. i. 14: G. "stocke? Yet"; C. "stock, Yet".

I. i. 21: G. "till worse to worst"; C. "till worse to worse".

I. i. 28: G. "darde"; C. "dur'd".

I. i. 33: G. "*Guenouer*"; C. "Guenevera". C. reads "Guenevera" wherever the name occurs.

I. i. 47: G. "bewray the wrong"; C. "bewray, the wrong".

I. i. 53: G. "due"; C. "do".

I. i. 58: G. "besides ye"; C. "besides, ye".

I. ii. 33: G. "venge."; C. "venge,"

I. ii. 66: G. "still, torments"; C. "still torments".

I. ii. 78—85: G. has all these divided lines so printed that each forms a regular verse. C. confuses the reader by breaking the verses.

I. ii. 81: G. "king?"; C. "king."

I. iii. 16: G. "his breath"; C. "this breath". I. iii. 17: G. "On sorcing"; C. "Or forcing". These emendations have been adopted in the present text.

I. iii. 32: G. "Then is it best"; C. "Then it is best".

I. iii. 33: G. "death: that, fates"; C. "death! the fates".

I. iii. 38: G. "h'is"; C. "he is".

I. iii. 46: C. suggests "[Soliloquizes]" as a stage-direction.

I. iv. 1: G. "most,"; C. "most".

I. iv. 12: G. "East, or West"; C. "east and west".

I. iv. 33: G. "be, whose"; C. "be whose".

I. iv. 63: G. "to much"; C. "so much".

I. iv. 69: G. "right:"; C. "right."

I. iv. 72: C. again breaks this line, thus interfering with the metre.

I. iv. 75: C. fails to mention the slip in this line. Vid. Introd. p. 101.

I. iv. 84: Here, again, as all through the play, C. breaks a divided verse instead of leaving it a continuous line, as in G. Let this note suffice for all the remaining instances.

I. iv. 87: G. "good, and harme"; C. "good or harm".

I. iv. 91: G. "yet y'll hope"; C. gives the half line till "Euen" to Mordred and reads "I'll hope". The rest of the line C. again gives to Conan. This may be right.

I. iv. 110: G. "Come sonne, come sire,"; C. "Come, son, come, sire,".

I. iv. 117: G. "Yet thinke"; C. "But think".

I. iv. 122: C. gives the first half of the verse to Mordred, which is, doubtless, a correct emendation. It has been adopted in our text.

I. iv. 124—132: G. gives these lines to Mordred. It is venturing a little too far to join C. in giving ll. 124—128 to Conan and the remaining ones till the Chorus to Mordred.

I. Chor. 9: G. "doubting"; C. "doubling".

I. Chor. 16: G. "fire."; C. "fire,".

The Arg. of the sec. Act, l. 8: G. "mother) with"; C. "mother) [comes] with".

The Arg. and man. of the sec. dumbe shewe, l. 9: G. "refused. After the which"; C. "refused: a second after which".

Ibid. l. 10: G. "with blacke long"; C. "with long black".

Ibid. l. 16: G. "treatice"; C. "treaty".

II. i. 27: G. "he puissant"; C. "he [the] puissant".

II. i. 35: G. "a way"; C. "away".

II. i. 58: G. "him at the"; C. "him on the".
II. i. 69: G. "raue"; C. "rage".
II. ii. 14: G. "redresse for rage"; C. "redress from rage".
II. ii. 18: G. ARTH. C. MORDRED. Vid. text.
II. ii. 28: G. "roomes"; C. "grooms". Vid. text.
II. ii. 33: G. "man"; C. "man[y]".
II. ii. 35: G. "CONA. What torture threats"; C. "MORD. What? torture, threats". The present text has adopted C's suggestion of giving these words to Mordred; it has, however, retained the old punctuation.
II. ii. 75: G. "Whom"; C. "When".
II. iii. 58: G. "troupes:'"; C. troops,".
II. iii. 90: G. "stoupes"; C. "troops".
II. iii. 91: G. "rules all, vncertayne good"; C. "rules all uncertain good".
II. iv. C. adds Mordred's name to the list of characters. It is lacking in G. As Gawin appears to be the only one going out in the above scene, Mordred's presence requires no special mention.
II. iv. 23: G. "Horsus"; C. "Horsa".
II. iv. 51: C. fails to note the slip here. Vid. Introd. p. 101.
II. iv. 73: G. "you"; C. "ye".
II. iv. 79: G. No stage-direction; C. "[*Exit*".
II. iv. 86: G. "fame"; C. "frame".
II. iv. 93: G. "*Exeunt*"; C. "[Exit".
II. Chor. 22: G. "turnde"; C. "turns".
The Arg. and man. of the third dumbe shewe, l. 12: G. "those two that"; C. "those that".
III. i. 17: G. "phere"; C. "sphere".
III. i. 24: G. "time (puissant Prince)"; C. "time, [O] puissant Prince".
III. i. 31: G. "presence"; C. "present". Vid. text.
III. i. 68: G. "wrongs"; C. "wrong".

III. i. 109: G. "hurt"; C. "heart".
III. i. 164: G. "good"; C. "food".
III. i. 170: G. "attempts"; C. "attempt".
III. i. 219: G. "them"; C. "then".
III. i. 234: G. "rulde."; C. "ruled,"
III. ii. 5: C. "[Aside]"; G. Nothing.
III. iii. 11: G. "when *Hengistus* fell and *Horsus* fierce With"; C. "when Hengistus fell, and Horsa, fierce with".
III. iii. 44: G. "must we"; C. "we must".
III. iii. 59: G. "Hence peace, on warres, runne *Fates,*"; C. "Hence, peace! on wars run fates:".
III. iii. 94: G. "*Denmarke*"; C. "Denmark's".
III. iii. 130: G. "warres"; C. "war".
III. iv. 10: G. "yeeld"; C. "leave".
III. iv. 27: G. "affect"; C. "effect".
III. Chor. 33: G. "a newe"; C. "anew".
III. Chor. 43: G. "ouerhippes"; C. "overslips". Vid. Notes.
IV. i. 12: G. "mischiefe's"; C. "mischievous".
IV. i. 41: G. "Camps"; C. "camp".
IV. ii. 15: G. "sinnes"; C. "sin".
IV. ii. 17: G. "these"; C. "there's".
IV. ii. 69: C. omits this entire line!
IV. ii. 87: G. "ruines"; C. "ruin".
IV. ii. 148: G. "their"; C. "this".
IV. ii 169: G. "His foes"; C. "Her foes".
IV. ii. 170: G. "Sire his Sonnes"; C. "sire, the son's".
IV. ii. 183: G. "thus far'd the field"; C. "thus far the field".
The Arg. of the fift Act, l. 2: G. "misfortune"; C. "misfortunes".
The Arg. and man. of the fift and last dumbe shewe, l. 9 from end: G. "victoriously"; C. "victorious".

V. i. 126: G. "mought I liu'd"; C. "mought I ['ve] liv'd"; probably correct.

V. i. 137—140: C. omits these lines and erroneously gives l. 141 to the "[Third Chorus]"!

V. i. 144: C. fails to note the slip here. Vid. Introd. p. 101.

V. i. 148: G. "themselues: Yea too too much They lou'd to liue,". C. "themselves, yea, too-too much; They lov'd to live".

V. i. 150: G. "turnd"; C. "turn".

V. i. 156: G. "hastened through"; C. "hastened to".

Motto, p. 192: G. "*Quod*"; C. "*Quoad*".

Fulb. I. 12: G. "*Tartars*"; C. "Tartar".

Fulb. I. 25: G. "reuenge On"; C. "revenge: On".

Fulb. I. 26: G. "race, Disbursse"; C. "race Disburse" (probably right).

Fulb. I. 44: G. "*Cambala*"; C. "Camela".

Fulb. II. 10: G. "Camballs"; C. "Camel's".

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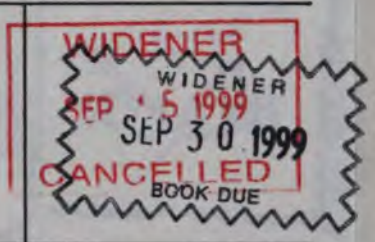

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